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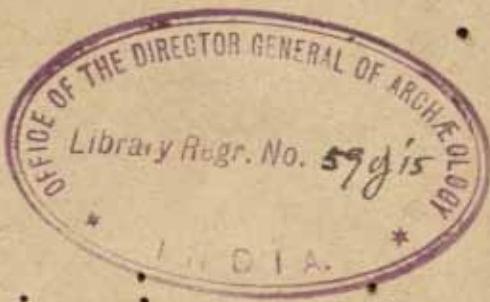




CATALOGUE
OF THE
ARABIC AND PERSIAN MANUSCRIPTS
IN THE
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AT
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PREPARED FOR THE GOVERNMENT OF BENGAL UNDER THE
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E. DENISON ROSS, PH.D.

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Catalogue
OF THE
Arabic and Persian Manuscripts
IN THE
ORIENTAL PUBLIC LIBRARY
AT
BANKIPORE

VOLUME II

1494

PERSIAN POETS

KAMÂL KHUJANDÎ TO FAYDÎ.



Prepared by

MAULAVI ABDUL MUQTADIR

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CALCUTTA
THE BENGAL SECRETARIAT BOOK DEPÔT

1910

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PREFACE.

THE first volume of this Catalogue dealt with the Persian Poets from Firdausi, the founder of the Epic, down to Hâfiż, the perfecter of the Lyric. The period thus covered extended from the 11th to the 14th century.

The present volume includes the works of the leading poets of Iran, Turan, and Hindustan, who flourished during the 15th and 16th centuries of the Christian Era.

The former volume concluded with an account of one who is universally regarded as the greatest of the poets of Iran; and I have thought it fitting that the present volume should end with the name of an author who stands second to none among the poets of Hindustan.

The thirty-eight names to be found in the Table of Contents show that the Bankipore Library is thoroughly representative as regards Persian poetry of the period; for while no familiar name is absent, the list includes two poets whose works are seldom to be met with; namely, Mirzâ Kâmrân and Qâsim Arslân. Although the name of the ill-starred Mughal prince looms large in the pages of Indian history, and although his poetic genius has met with due praise at the hands of his contemporaries, by some strange circumstance only one copy of his *Diwân*, which, like that of Bayram Khân, is in

Persian and in Turki, has come down to us. A full description of this very valuable manuscript will be found under No. 237. A Biography of the prince has also been given in the form of an Appendix.

With regard to Qâsim Arslân, although an account of his life is to be found in some of the principal *Tadkiras*, no other copy of his *Diwân* seems to have been preserved.

The Library is especially rich in fine copies of Jâmi's works. No. 180 constitutes a serious rival to the famous St. Petersburg copy. While No. 185, containing the first chapters of the *Silsilat ud Dahab* and a number of lyrical poems, seems certainly to be in the handwriting of Jâmi himself.

From the point of view of calligraphy, the first manuscript described in this volume is No. 196, which contains a copy of Jâmi's *Yûsuf Zalikhâ* in the hand of the famous *Kâtib* Mir 'Ali of Herât. This copy, for which 1,000 gold muhurs was paid, was presented to the Emperor Jahângîr by 'Abdur Rahîm, Khân Khânân, the son of Bayram Khân.

This volume, like the first, is the work of Maulavi Muqtadir, and I think it will be found that the high level of scholarship reached in the former volume has been well maintained. Most encouraging has been the praise extended to the Maulavi by some of the most eminent Orientalists in Europe.

I take this opportunity of mentioning with gratitude the valuable assistance which has been rendered in the work of cataloguing by the Assistant Librarian, Shahab ud Din Khuda Bukhsh, son of the founder of the Library. The third volume will bring the Persian poetry to a close; and it is intended to include in that volume a few photographic facsimiles of interesting title pages, etc., found in the works dealt with in the three volumes.

E. DENISON ROSS.

CAIGUTTA, Oct. 14, 1909.

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PERSIAN POETRY.

No. 162.

fol. 31; lines 14; size $9\frac{1}{4} \times 6$; 7×4 .

تحفة النصائح

TUHFAT-UN-NASÂ'IH.

A poem in the form of a Qasidah, containing various religious and moral counsels on such subjects as prayer, ablution, fasting, reading the Qur'an, married life; principles of trade, advantages of charity, duty towards one's neighbours, the evils of borrowing money, stinginess, chess and other games, etc.

All the verses of the poem end in the letter ر. Beginning:—

حمدی بگوین بی عدد مر خالق جن و پسر
کرده زمین و آسمان هم اختراهن همس و قمر

On fol. 2^b the author, who designates himself یوسف گدا Yusuf Gadâ (according to the colophon شاه یوسف گدا Shah Yûsuf Gadâ), says that he wrote these admonitions for his son ابو الفتح Abul Fath—

گوید زهی یوسف گدا در وعظ مخنی چند را
از بهر خلث خوش لقا ابو الفتح آن نور البصر

The spiritual guide of the author is designated on fol. 2* شیخ محمود
Shaykh Mahmûd :—

شیخ معظم پیر ما مصمود آن صاحب قرآن
 چون او نباشد هیچکس هم محتشم هم معتر

In the conclusion the poet says that the poem, which he completed on the 10th of Rabi' II., A.H. 795 (A.D. 1392), is divided into forty-five chapters, and comprises 781 bayts (هفتاد و هفتاد و یک). For the difference in the number of the bayts, see Ethé, Ind. Office Lib. Cat., No. 1276, where the learned doctor, by a curious oversight, misinterprets the meanings of هفتاد و هفتاد و یک and هفتاد و هشت as "786" and "781" instead of 776 and 771.

Regarding the date of the composition of the poem, our copy agrees with the two noticed by Dr. Ethé in his India Office Lib. Cat., Nos. 1276 and 1277; while the St. Petersburg copy (see Cat. des MSS. et Xylographes, p. 440; compare also Rehatsek Catalogue raisonné, p. 129, No. 11) gives as date A.H. 752 (A.D. 1351).

Nothing much is known about the author of this poem; Hâj. Khal., W. Pertsch, Dr. Ethé, and others have failed to identify him. Faqir Muhammad, a modern Indian biographer of the Hanafite 'Ulamâ, in his عدایق الصنفیہ Hadâ'iq-ul-Hanafiyah (Lucknow edn., p. 294), which, according to the author, is based on certain trustworthy authorities enumerated in the preface, alone gives a very meagre account of the present author. He says that Shaykh Yûsuf was a Khalifah of the celebrated Nasîr-nd-Din Mahmûd Chirâg-i-Dihli, the great Shaykh of the Chishtî Order (d. A.H. 757 = A.D. 1356); that the Maṣnawi Tuhfat-un-Nâṣî'ih composed by him deals with moral and religious instructions, and that all the verses of the poem end in the letter ر; that he was well versed in theology, jurisprudence, tradition, and Tafsir, etc.; and that he died in A.H. 774 (A.D. 1372) for which date the words باقوت انور form a chronogram.

Now, if the above work is to be trusted, we can prefer A.H. 752, given in the St. Petersburg copy, as the date of the composition of the poem.

For other copies see Ethé, Ind. Office Lib. Cat. (*loc. cit.*). An incomplete copy of the poem is mentioned in W. Pertsch, Berlin Cat., pp. 124, 125. See also Hâj. Khal., vol. ii., p. 242.

The Tuhfat-un-Nâṣî'ih has been lithographed in Bombay, A.H. 1283.

It should be remarked that on foll. 8*-31* of this copy the second part of all the bayts is written first and the first part afterwards.

Written in an ordinary Indian Nasta'liq.

Dated, 'Azimâbâd (Patna), 12th Jamâdi I., A.H. 1224.

Scribe راج سنگه (*sic*)

No. 163.

fol. 310; lines 12; size $8\frac{1}{2} \times 5$; $6 \times 3\frac{1}{2}$.

دیوان کمال خجندی

THE LYRICAL POEMS OF
KAMÂL-I-KHUJANDÎ.

Beginning:—

افتتاح مصنف آن به که کند اهل کمال
به ثواب ملک الملک خدای متعال

Shaykh Kamâl-ud-Din Khujandi, the celebrated saint and poet, was born at Khujand in Transoxania. In his youth he performed a pilgrimage to Mecca, and on his return settled down in Tabriz, during the reign of Sultân Husayn bin Uways (A.H. 777-784 = A.D. 1374-1382), who entertained great respect for the poet and erected for him a Khânqâh (monastery). Here the poet's renown as a saint secured for him a large number of disciples and adherents. In A.H. 787 = A.D. 1385, when Tûqtamish Giyâş-nd-Din of the White Horde of the Eastern Kipchak family of Orda attacked Tabriz, he took the poet with him to his capital Sirâi in Kipchak where Kamâl-i-Khujand remained for four years. Subsequently he came back to his favourite city, Tabriz, in the time of Mîrân Shâh (*d.* A.H. 810 = A.D. 1408), who was also a great admirer and patron of the poet. Kamâl was a contemporary of Hâfiż of Shirâz; but they never met. Jâmi, in his Bahâristân, fol. 104^a, says that Kamâl-i-Khujand imitated but at the same time surpassed Khwâjah Hasan of Dehli. The poet spent the greater part of his life in Tabriz, where he died in A.H. 803 = A.D. 1400. See *Nafâhât*, p. 712; *Habib-us-Siyar*, vol. iii., Juz 3, p. 90; *Haft Iqlîm*, fol. 388^a; *Yad-i-Baydâ*, fol. 190^a; *Riyâd-us-Shu'ârâ*, fol. 348^b; *Nashtar-i-'Ishq*, fol. 1429; *Miftâh-nt-Tawârikh*, p. 159, and

Natā'ij-ul-Afkār, p. 352. According to the author of the Majālis-ul-'Ushshāq, fol. 136^a, Kamāl died in A.H. 808 = A.D. 1405. Daulat Shāh, p. 352, places the poet's death in A.H. 792 = A.D. 1389; Taqī Anhādi, fol. 619^a, in A.H. 692, probably a mistake for 792, following Daulat Shāh. The author of the Khulāsat-ul-Afkār, fol. 157^b, alone places the poet's death in A.H. 783 = A.D. 1381.

The following verse is said to have been inscribed on the poet's tomb:—

کمال از کعبه رفته بدریار
هزارع آفرین مودا شه رفته

For further notices on the poet's life see Majma' un-Nafā'is, fol. 394^a; Makhzan-ul-Āgarā'ib, fol. 718, and Mir'āt-ul-Khayāl, p. 81. See also Sprenger, Oude Cat., p. 454; Rieu, Pers. Cat., p. 632^b; Rieu, Suppl., Nos. 275 and 276; Ethé, Bodl. Lib. Cat., Nos. 857 and 858; Ethé, India Office Lib. Cat., Nos. 1278–1280; Rosen, Persian MSS., p. 119; W. Pertsch, Berlin Cat., p. 855; G. Flügel, i., p. 557; J. Aumer, p. 27; Fleischer, Dresden Cat., p. 7; J. C. Tornberg, p. 103; Ouseley, Biographical Notices, p. 192, and Bland, Century of Gazals, No. 3.

The initial Qasīdah is followed by two others, both rhyming in م. fol. 5^a. Gazals, alphabetically arranged, beginning:—

از تو یک ساعت جدائی خوش نمی آید مرا
با دگر کس آشنازی خوش نمی آید مرا

agreeing with the initial Gazal in Sprenger's copy.

fol. 296^b. Qīṭās, beginning as in Ethé, India Office Lib. Cat., No. 1278:—

تا فکرت من نهاد بنیاد مخن
آباد شد از من طرب آباد مخن

fol. 309^b. Fards, beginning:—

آن دلبر بد مهر که نامست بچهر
دارد سر عاشقی ندارد دل مهر

One remarkable feature of this MS. is that each Gazal, Qīṭāh, Rubā'i, and Fard has, as an introductory line written in gold, a line of Amir Shāhi's (d. A.H. 857 = A.D. 1453) poems; and these, taken together,

would amount to nearly one-fourth of his *diwân*. The first introductory line runs thus on fol. 3^a:

باز پاک میته رلدان سوز برب
با نیاز مستان دیده آب رب با

Written in a very clear *Nasta'liq*, within gold-ruled borders, with a double-page faded 'unwâن.

The original leaves are put into modern margins.

This splendid copy was written only eighty-three years after the poet's death, and the colophon is dated:

= A.H. 886.
فی سنه هشت و ثمانیین و ثمانیاه

No. 164.

fol. 229; lines 15; size $8\frac{1}{2} \times 5$; $5\frac{1}{2} \times 2\frac{3}{4}$.

The same.

Another copy of Kamâl-i-Khujandi's *diwân*, containing only *Gazals* and a few *Qâşidas* at the end.

Beginning with *Gazals* in alphabetical order—

مارا جاناهه طره مکھ ماده با
مارا دیواهه مجنمیان زنجیر

Corresponding with the initial line of the *Gazal* on fol. 7^a in the preceding copy.

fol. 221^a *Qiṭ'as*, beginning as above.

Written in a clear minute *Nasta'liq*.

Dated, A.H. 992.

Scribe

طاهر محمد

No. 165.

foll. 91; lines 17; size $7\frac{1}{4} \times 5$; 5×3 .

دیوان مغربی

THE DÎWÂN OF MAGRIBÎ.

Maulânâ Muhammad Shirin, better known as Magribî مولانا محمد شیرین، a celebrated saint as well as poet, was born, according to Taqî Auhâdi, fol. 690*, at Nâin in Isfahân. According to Jâmi, Nafahât, p. 713, Magribî was a disciple of Shaykh Ismâ'îl Sîsi, a companion of Shaykh Nûr-ud-Dîn 'Abd-ur-Rahmân Isfarâîni. He is said to have derived his poetical title from a Shaykh of Magrib (Northern Africa), from whom he received the Khirqah of the Sâfi order of the celebrated Muhi-ud-Dîn Ibn-ul-'Arabi. The poet at first obtained great favours from Mirân Shâh (*d. A.H. 810 = A.D. 1408*); but when Kamâl-i-Khujandi, an intimate friend of Magribî, rose to distinction and became a favourite of Mirân Shâh, he (Magribî) was no more favoured by the prince, and consequently the friendship of the two poets ended in a bitter enmity.

Dr. Sprenger, in his Oude Cat., p. 477, says that Magribî is the author of Arabic glosses on the *Fatûhât* and of the *Jâm-i-Jahân Numâ*.

According to Jâmi's Nafahât (*loc. cit.*) the poet died in A.H. 809 = A.D. 1406, at the age of sixty. Consequently we may infer that he was born in or about A.H. 749 = A.D. 1348. The same date of his death is given in the *Habib-us-Siyar*, vol. iii., Juz 3, p. 91; Taqî Kâshi, Oude Cat., p. 19; *Khuluṣat-ul-Afkâr*, fol. 182*; *Majma'-ul-Fusulâ*, vol. ii., p. 30; *Nata'i-jul-Afkâr*, p. 372, and *Yad-i-Baydâ*, fol. 202*. Almost all of the above biographers say that Magribî died in Tabriz and was buried in Surkhâb; while Taqî Auhâdi (*loc. cit.*) says that he visited the poet's tomb at Iştihbân in Fârs.

Majâlis-ul-Ushshâq gives the poet's death in A.H. 807 = A.D. 1404, while Dr. Rieu says that this date is also given in Taqî Auhâdi; but our copy of Auhâdi's 'Urafât does not bear any date.

For further notices of the poet's life and his *diwân*, see, besides the references given above, Ouseley, Biogr. Notices, p. 106; Rieu, ii., p. 633; Rieu, Suppl., No. 277; Ethé, Bodl. Lib.-Cat., No. 859; Ethé, Ind. Office Lib. Cat., Nos. 1281-1283, and W. Pertsch, Berlin Cat., pp. 719, 720 and 856.

The *diwân* of Magribî is said to contain about five thousand verses.

Contents:—

fol. 1^a. A preface in prose, beginning—

الحمد لله الذي انشاء عروض الكون بسبب الجسم الشليل
والروح الخفيف الـ

fol. 3^a. An Arabic poem, beginning—

كلما اذكره من طلل الـ

fol. 3^b. A Maṣnawi dedicated to *Shâhrûkh*, beginning—

بس ار بینی درین دیوان اشعار
خرابات و خراباتی و خمار

fol. 4^a. A short passage in prose, in which it is said that the Arabic verses are placed first on account of that language having preference over Persian in many respects.

و چون مخن درین دیوان بلسان فصیح عربی و زبان ملیع
فارسی بود و زبان عربی لخصوصه باهل العینه و نبیسا محمد
صلی الله علیه و سلم بتقدیم اولی بود پس لاجرم هر شعری
که بدان زبان بود متقدم داشته شد

fol. 4^a-11^b. Arabic poems, beginning—

يا قانعا بصفاته عن ذاته
ومحتسبا عن ذاته بصفاته

fol. 11^b. Ĝazals, not alphabetically arranged. The first three bayts of the first Ĝazal are written in Arabic:—

نظرت في رملي فصار فداك آـ

Comp. Ethé, Bodl. Lib. Cat., No. 1281, where the reading is different.
The first Persian bayt of this Ĝazal runs thus:—

ترا هرائینه چون رخ تمام بساید
یکی هراینه باید تمام و صافی و پاک

fol. 72^b. Tarji'at, beginning :—

آفتاب وجود کرد اشراق
نور او سر بسر گرفت آفاق

fol. 86^a. Another series of Gazals, beginning :—

تران که دیده لیاهد نظر چگونه کنی
پدین قدم که تو داری سفر چگونه کنی

fol. 88^a. Rubā'is, beginning :—

ای گفته عیان رویتو از جام جهان
پیدا شده از نام خوشت نام جهان

fol. 90^b. A few Qit'as and Rubā'is in Turkish, beginning of the first Qit'ah :—

مردہ دیلم جو اویان بوبه شینہ
بیو چویان علم دیلم بیراج ژیر

The Turkish Qit'as and Rubā'is are not found in other copies.
The dīwān of Magribi has been printed in Persia, A.H. 1280.
Written in ordinary Nasta'līq.

Not dated, apparently 16th century.

The original folios of the MS. are mounted on new margins.

No. 166.

fol. 79; lines 15; size $10\frac{1}{2} \times 6$; $7\frac{1}{2} \times 4$.

The same.

Another copy of Magribi's dīwān, with the prose preface beginning as in the preceding copy. The arrangement of the Arabic poems in the beginning is nearly the same as above.

fol. 11^a. Gazals in alphabetical order, beginning, as in Ethé, India Office Lib. Cat., No. 859, and Rieu Suppl., No. 277.

خورشید رخت چو گشت بیدا
ذرات دو کون شد هویدا

fol. 66^a. Tarji'at, beginning as in the preceding copy.

fol. 75^b. Rubâ'is, beginning as above.

The MS. ends with one or two Qit'as.

Written in a clear bold Nasta'liq.

Not dated, apparently the latter part of the 16th century.

The folios, like the preceding copy, are mounted on new margins.

No. 167.

fol. 94; lines 12; size 8 x 5; 5½ x 3½.

The same.

Another copy of the diwân of Magribî with the prose preface, beginning as in the preceding copy. This copy contains in the beginning a smaller number of Arabic poems than the preceding one. The Ĝazals, alphabetically arranged, begin on fol. 8^a as in the above copies. Tarji'at, beginning as above on fol. 74^b.

Rubâ'is, beginning as above on fol. 91^b.

Written on thin letter papers, of two different colours, in two different hands. Up to fol. 22^a in an ordinary Nasta'liq, and the remaining part in an ordinary Nâm Shikastah.

Dated, Murshidâbâd, the 27th of Jayth, 1258 (Bengalee) = A.D. 1851.

Scribe امانت علی ولد محمد نقی, written for Mirzâ 'Ali Naqlî Khân.

No. 168.

foll. 430; lines 15; size $9 \times 5\frac{1}{4}$; 6×3 .

دیوان سید نعمت الله ولی

The diwân of Sayyid Ni'mat Ullâh Wâlî, containing religious and mystical poems, beginning with a short doxology:—

الحمد لله الذي عين الاعيان بفيضه القدوس الاصد و
سبحان الح

امیر نور الدین سید نعمت الله ولی بن سید عبد الله بن محمد الكرماني
Nûr-ud-Dîn Ni'mat Ullâh, better known as Sayyid Ni'mat Ullâh Wâlî, was born in Halab, according to the author of the *Majma' ul-Fusahâ*, vol. ii., p. 42, on the 22nd of Rajab, A.H. 730 or 731 = A.D. 1329 or 1330. (See also Rieu, ii., p. 634.) From an early age he applied his mind to the study of literature, theology, jurisprudence, Sufism, and other subjects, which he is said to have learnt separately from the several distinguished learned personages of the age, viz., *Shaykh Rukn-ud-Dîn Shirâzî*, *Shaykh Shams-ud-Dîn Makki*, Sayyid Jalâl-ud-Dîn Khwârizmî, and Qâdi 'Adud-ud-Dîn. At the age of twenty he went on a pilgrimage to Mecca, where he met Qutb-ud-Dîn Râzî, and became the disciple of the learned *Shaykh*, the celebrated 'Abd Ullâh Yâfi'i (d. A.H. 768 = A.D. 1366), who is the author of the several well-known Arabic works on Mysticism, enumerated in Brockelmann, vol. ii., p. 177. After staying for some time at Mecca, he travelled through Egypt and Irân, and on reaching Tabriz came in contact with Qâsim-i-Anwâr (*eide infra*). He then came to Samarqand; and on his way, visiting Yazd, reached Kirmân, where his son Burhân-ud-Dîn was born. He finally settled in Mahân, near Kirmân, it is said with ninety thousand disciples around him.

Being a celebrated saint of a noble parentage, he was highly esteemed by the reigning king Sultân Shâh Rukh Mirza (A.H. 807-859 = A.D. 1404-1447), as well as by other distant ruling chiefs and nobles. Referring to his pedigree on fol. 391^b, he informs us that he was a descendant of the great prophet of Arabia, who was his ancestor in the nineteenth degree.

لوزد هم جد من رسول خدا است
آشکار است نیست بهانی

Sultân Shihâb-ud-Din Bahmanî of the Deccan (A.H. 825-838 = A.D. 1421-1434), as a token of his regard, constructed a large domed building on the tomb of this holy saint.

Some biographers are of opinion that Sayyid Ni'mat Ullâh has left above three hundred religious and mystical treatises in Arabic and Persian. His diwân is said to have been prefaced by one Sayyid Mahmûd Wâ'iz, known as Dâ'i Ullâh of Shirâz.

Abd-ur-Razzâq Samarqandi, who visited the Sayyid's tomb in A.H. 845 = A.D. 1441, says, in his Matn-us-Sâdayn, fol. 112, that the Sayyid died on the 25th of Rajab, A.H. 834 = A.D. 1430. This is followed by the authors of the Habib-us-Siyar, vol. iii., Juz 3, p. 143; Natâ'i-jul-Afkâr, p. 423, and Miftâh-ut-Tawârikh.

The authors of the Jâmi'-i-Mufid, Lubâb-ut-Tawârikh, and Tabaqât-i-Shâh Jahâni give also, as stated by Dr. Rieu, p. 634, the same year of the Sayyid's death.

Daulat Shâh, p. 333 (followed by Taqî Auhadi, fol. 758^b, and by the authors of the Majâlis-ul-Mu'minîn, fol. 326*; Mirâ'it-ul-Asrâr, fol. 553^b; Khulâsat-ul-Afkâr, fol. 203^b; Riyâd-ush-Shu'âra, fol. 143*, and Nashtar-i-'Ishq, fol. 1843) states that the Sayyid died in A.H. 827 = A.D. 1423 at an advanced age. In his diwân, fol. 390^b, the Sayyid distinctly says that he passed ninety-seven years in happiness :—

لود و هفت سال عمر خوشی
بندۀ را داد حی پایندۀ

While in the following copy, fol. 274^b, the poet on another occasion says that he reached the age of about one hundred years :—

قرب صد سال عمر من بکذش
قصد موری نکرده ام بخدا

The present copy, fol. 379^b, reads قرب هشت سال instead of صد سال, but قرب صد سال is no doubt a better reading.

The short prose doxology is followed by several Maṣnawis, Ğazals, and Rubâ'is. The first Maṣnawi begins as in Rieu Suppl., No. 279 :—

خوش بکوای یار بسم الله بگو
هر چه میجوئی ذ بسم الله بیو

fol. 52*. Beginning of the Ğazals in alphabetical order :—

جام گیتی نامست مید ما
جان و جانان ماست مید ما

fol. 372^b. The contents run from the centre to the margin, where a series of Tarjī bands begin thus:—

آمد آن صافی مر مست و بدستش جامی آخ

fol. 377^a-392^b. This section, which is entitled in the following copy رساله تصیصه سید خلیل الله, contains several Maṣnawis, Qiṭ'as, and Tarkibbands, and begins with a line or two in prose—

هو الاول والاخر والظاهر والباطن وهو بكل شيء عالم آخ

which is followed by a Maṣnawi, beginning thus:—

صورت و معنی را همه در یاب
می و جامد همچو آب و حباب

fol. 389^b. The poet says that his son Mir Burhān-nd-Din Khalil Ullah came to him unexpectedly in Sha'bān, A.H. 775.

لیم ماست گلدهه بود از روز
روز آدیبه در مه شعبان
بالزدهم بود ماه وقت شریف
ماه در خود و مهر در میزان
پنج و هشتاد و هفتاد از ممال
رفته در (sic) که ناگا هان
میر بر هان دین خلیل الله
آمد از غیب بعده را مهیان

fol. 392^a. Rubā'is, alphabetically arranged, beginning as in Rie. Suppl., No. 279:—

بنواخت مرا لطف الهی بخدا
هر درد که بود از کرم کرد دوا

fol. 423^a. Fards, in alphabetical order, beginning as in Rieu Supplt. (*loc. cit.*) :—

در آئیه تمام اشیا
بنمود جمال جمله اسما

The contents of this copy are very similar to those of the one mentioned in Rieu Supplt. (*loc. cit.*), and also to the Tehran edition, lithographed in A.H. 1276.

The following note at the beginning suggests that this valuable copy once belonged to the Imperial Library of Shāh Jahān :—

كتاب ديوان شاه نعمت الله ولی بخط سمعليق با سکه عالم
پنهان جلد میباشد بابت اسد خان فرزند نواب مصطفی خان مرحوم
جمع کتابخانه خامره خد در تاریخ ۱۶ ماه رجب مسنه ۱۰۵۹

Written in a clear *Nasta'liq*, within gold-ruled borders, with a small faded heading at the beginning.

Dated A.H. 942.

Scribe العبد ابن عارف حسين الصيبي

No. 169.

fol. 296; lines 22; size $9\frac{1}{4} \times 5\frac{1}{4}$; $7\frac{1}{2} \times 3\frac{3}{4}$.

The same.

Another copy of Sayyid Ni'mat Ullāh Wali's *diwān*. Some folios are missing from the beginning, and the MS. opens abruptly with the following line of a Maṣnawi :—

گر تو فانی هشی بثای بای
خود ازین بیهودی خدا بای

After a few Maṣnawis in the beginning, the Ġazals in alphabetical order, very similar in arrangement to those of the preceding copy, begin as above on fol. 5^a.

fol. 251^a-257^b. Qaṣidas in praise of 'Ali bin Abū Tālib and the

prophet; these are followed by a few Rubâ'is and several Qit'as, after which run several Qâsidas, mostly in praise of 'Ali.

fol. 267^a. Tarji'bands, in praise of 'Ali, the first begins thus:—

تا نوای خیدری بر طارم محضرا زدند
کومش عرض بر فراز عالم اعلیٰ زدند

the burden runs thus:—

لشش خیر المرسلین امس و ولی کردگار
لا فتنی الا علی لا میث الا ذو الفقار

fol. 270^b. Rasa'il-e-Nasibat Sayyid Khâlid al-Lîl, begins as above, and contains Fards, Qâsidas, Maṣnawis, Muṣallaṣât, Mukhammasât, and Muqâṭṭâ'ât.

fol. 382^c. Rubâ'is, alphabetically arranged, begin as above.

Written in ordinary Nasta'liq. The MS. seems to have been roughly handled, and most of the leaves at the beginning are damaged.

Not dated, apparently 18th century.

Written in Sarmastpûr.

Scribe

پور بیجند

No. 170.

fol. 132; lines 17; size $7\frac{3}{4} \times 4\frac{1}{2}$; $6\frac{1}{4} \times 3\frac{1}{4}$.

دیوان قاسم انوار

THE DÎWÂN OF QÂSIM-I-ANWÂR.

Beginning as in most copies:—

من بیچاره سودا زده سر گردانم
که باوصاف عداوند مصن چون رانم

Sayyid Mu'in-ul-Dîn 'Ali, known as Qâsim-i-Anwâr, with the poetical title Qâsim and also Qâsimî (see Dr. Ross's Cat. of Persian

مُبِيدٌ مُعَيْنُ الدِّينِ عَلَىٰ (مُبِيدٌ مُعَيْنُ الدِّينِ عَلَىٰ التَّبَرِيزِيِّ التَّخَلُصُ بِهِ قَاسِمُ اَنْوَارٍ) was born in A.H. 757 = A.D. 1356 at Sarāb, which, according to Yāqūt, vol. iii., p. 64, is a town in Ādarbāijān, and is situated between Ardabil and Tabriz. Qāsim at first took Shaykh Sadr-ud-Din Ardabili (d. A.H. 779 = A.D. 1337), the son and successor of Shaykh Ṣaft-ud-Din Ardabili (d. A.H. 735 = A.D. 1334), as his religious and spiritual instructor, and subsequently became the disciple of Shaykh Sadr-ud-Din ‘Alī Yamānī, a disciple and Khalifah of Shaykh Auḥad-ud-Din Kirmānī (d. A.H. 697 = A.D. 1297). He came to Jilān and then went to Nishāpūr in Khurāsān. After staying here for some time Qāsim travelled to Herāt, where a large number of people, including most of the noblemen of the court of Shāh Rukh (A.H. 807–850 = A.D. 1404–1447) became his followers. It is said that Shāh Rukh was led to believe that Qāsim's influence over the inhabitants of Herāt was a source of danger to the kingdom, and consequently the poet was ordered by the monarch to quit the city. ‘Abd-ur-Razzāq, in his Maṭla‘us-Sa‘dayn, fol. 99^a, followed by Jāmī in his Nafāḥāt, p. 689, and the author of the Ḥabib-us-Siyar, vol. iii., Juz 3, p. 145, states that when Shāh Rukh was stabbed by one Ahmad Lūr in A.H. 830 = A.D. 1426, Mirzā Bāysangar suspected Qāsim of complicity in the crime and forced him to leave Herāt. However, Qāsim left for Balkh, and then came to Samarcand, where he found protection under Mirzā Ulug Beg (d. A.H. 853 = A.D. 1449). He finally settled in Kharjird, in the district of Jām, where he died in Rabī I, A.H. 837 = A.D. 1433. See, besides the references mentioned above, Majālis-ul-Ughshāq, fol. 141^b; Yad-i-Baydā, fol. 84^a; Riyāḍ-us-Shu‘arā, fol. 331^b; Nashtar-i-Ishq, fol. 1405. Daulat Shāh, p. 346, followed by the author of the Mir‘āt-ul-Khayāl, places the poet's death in A.H. 835 = A.D. 1431. Notices on the poet's life will also be found in Taqī Auḥadī, fol. 587; Khulāsat-ul-Afkār, fol. 147^b; Majma‘un-Nafī‘is, fol. 382^a; Majma‘-ul-Fuṣahā, vol. ii., p. 27, and Bland Century of Persian Ghazals, vi.

Besides the diwān, he has left several Sūfīc tracts in prose and poetry, such as Anis-ul-Ārifin, Anis-ul-Āshiqin, etc., described in Rieu, p. 636; Rieu Suppl., No. 280; Ethé, Bodl. Lib. Cat., No. 862, etc., etc.

For copies of the diwān see, besides the above catalogues, Ethé, Ind. Office Lib. Cat., Nos. 1285–1289; Berlin Cat., p. 860; G. Flügel, i., pp. 558, 559, etc.

fol. 2^b. Beginning of the Ġazals, in alphabetical order:—

اے صبح معاذت ز جبین تو هویدا

آن حسن چه حسنس است تقدس و تعالی

fol. 128*. Muqatta'ât, beginning:—

میر مید کزین آل عبا آخ

fol. 129*. Rubâ'is, the first one is in Turkî, which runs thus:—

اول یار عزیز ایله که آخ

After which begin the Persian Rubâ'is as in Rieu Suppl., No. 280:—

مستدیم از حضرت سلطان قدم آخ

Written in a fine clear Nasta'liq, within gold borders, with a small illuminated heading at the beginning.

• Dated the end of Rajab, A.H. 933.

Scribe

عبدی الشیخابوری

No. 171.

fol. 353; lines 15; size $8 \times 4\frac{1}{4}$; $6 \times 2\frac{1}{4}$.

کلیات کاتسی

KULLIYÂT-I-KÂTIBÎ.

A slightly defective copy of the poetical works of Kâtibi.

Maulânâ Shams-ud-Din Muhammâd, poetically known as Kâtibi, مولانا شمس الدین محمد بن عبد الله النیشابوری المختلس به کاتبی was originally born in a place between Tarshiz and Nishâpûr, but as he was brought up and educated in the latter city, he is generally known as Kâtibi of Nishâpûr. It was here that Kâtibi in his early life applied his mind towards calligraphy under Simî, the well-known calligrapher of the age, and hence adopted the poetical name Kâtibi (calligrapher). Being possessed of an extraordinary genius he soon surpassed many in the art of composing poetry. It seems that Simî, who trained Kâtibi in calligraphy, did not fail to take advantage of learning the art of poetry from Kâtibi, but being unable to cope with the superior talent of his master, and conceiving a mischievous malice against him, Simî

announced in different localities most of Kātibī's productions in his (Simī's) own name. Kātibī himself refers to this on fol. 319*:-

میان شهر نیشاپور میمی
چو اشعار ملیح کالبی دید
بمشهد رفت و در نام خودش بست
نمک خورد و نمکدانرا بدزدید

The poet reluctantly left Nīshāpūr for Herāt, where he entered the service of the learned prince Mirzā Bāysangar (*d. A.H. 837 = A.D. 1433*), son of Sultān Shāh Rukh (*A.H. 807-850 = A.D. 1404-1447*). Mirzā Bāysangar is said to have asked the poet to compose a Qaṣidah in answer to one of Kamāl-ud-Din Isfahānī (*d. A.H. 635 = A.D. 1237*). But unfortunately the Qaṣidah did not meet with the approval of Bāysangar, and the poet, with a broken heart, quitted the place for Shīrvān. Here he found a most benevolent and munificent master in Amir Shaykh Ibrāhīm Shīrvānī (*d. A.H. 820 = A.D. 1417*), who showed extraordinary favours to him, and did all he could for his comfort. Kātibī then travelled to Ādārbāijān, and addressed several Qaṣidas to Iskandar bin Qarā Yūsuf (*A.H. 824-838 = A.D. 1421-1434*). But this king took no notice of the poet, and he wearied with his wandering life and, disgusted with the ill-treatment of kings and nobles, devoted the latter part of his life to religious and Sūfi studies in Isfahān under the celebrated Sūfi Shaykh Sā'in-nd-Din Isfahānī (*d. A.H. 835 = A.D. 1431*). Kātibī finally settled in Astarābād, where he began to write a Khamsah in imitation of Nizāmī, when all of a sudden he fell a victim to the plague in *A.H. 838 or 839 = A.D. 1434 or 1435*.

Notwithstanding the known celebrity of Kātibī, Jāmī, in his Bahāristān, fol. 106*, has correctly passed the following remark on the poet:-

اما شعر وی یکدمست و هموار نیست مشتر گریه افتاده

امست آن

For notices on Kātibī's life, see Daulat Shāh, p. 381; Mir'at-ul-Khayāl, p. 90; Haft Iqlim, fol. 222*; Majma'un-Nafī'is, fol. 394; Khulāsat-ul-Afkār, fol. 158*; Riyāḍ-ush-Shu'arā, fol. 346*; Majma'-ul-Fusahā, vol. ii., p. 28; Nata'iż-ul-Afkār, p. 364; Ātash-Kadah, p. 99; Makhzan-ul-Āgarā'ib, fol. 715; Nashtar-i-Ishq, fol. 1494. See also Sprenger, Oude Cat., p. 457; Rieu, p. 637; Berlin Cat., p. 862; G. Flügel, i., p. 561; Cat. Codd. Or. Lugd. Bat., ii., p. 119; Cat. des MSS. et Xylographes, p. 366; J. C. Tornberg, p. 104; Ouseley, Biogr.

Notices, p. 188; Bland, Century of Persian *Gazals*, No. 5; *Haj Khal.*, vol. iii., p. 302, etc.

Contents of the Kulliyāt:—

1

fol. 1^b. ابرار گلشن Gulshān-i-Abraar. A religious Maṣnawī poem in imitation of Nizām's Makhzan-ul-Asrār.

Beginning:-

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
تَعَالَى كَلَامُهُ وَكَلَمُ قَدِيمٍ

三

fol. 30^b. مجمع البهرين Majma'ul-Bahrayn, or "the conjunction of two metres"; so called because this Maṣnawi can be read in two different metres, viz., فاعلن فاعلتن فاعلتن فاعلن and فاعلن فاعلن فاعلن فاعلن. The poem is also called ناظر و منظور Nāzir-u-Manzūr.

Beginning with a prose preface as in Rieu, p. 638:

بسم الله الرحمن الرحيم بالصلوة و لقوة مدام اذ حضرت مبلغ
الهام و متتكلم ببردومان ^{الله}

The poem begins thus on fol. 31^b:

ای شده از قدرت تو ما و طین
لوحده دیباچه دلیا و دین

This allegorical Maṣnawi, dealing with the loves of Nāzir and Manzūr, is interspersed at places with some Ğazals suitable to the sense of the story.

III.

fol. 71^b. باب ده Dah Bâb, or "The Ten Chapters." A poem containing moral precepts illustrated by anecdotes. It is identical with the one described in the Gotha Catalogue, p. 77, where it is styled as تجییات "Tajniyat."

Beginning:-

ای برحمت در دو عالم کار می‌کند
جمله عالم را برحمت کار می‌کند

IV.

fol. 112^b. می نامه Si Nāmah, or "The Thirty Letters," so called on account of its containing thirty love-letters of Muhib and Mahbub, the hero and heroine of the poem; hence it is also styled as محب و محبوب.

Beginning:—

ذهبی می نامه ام نامی ذ نامت
حدیثم حرفی از چزو کلامت

V.

fol. 159^a. The introduction of the poem دلربای "Dilrubāī."

Beginning:—

ذهبی روح را رحمت راند
کلام مرا حمد تو فاتحه

Unfortunately the entire poem, after the introduction, is wanting, and it appears that some mischievous hand has torn it away.

In this introduction the poet, after enumerating his previous poems Dah Bāb, Si Nāmah, Majma'-ul-Bahrayn, and Jān-u-Dil, repents much for his absence in Jilān, in which unlucky period he lost his benevolent master Sultān Ridā (who died, according to Jahān Arā, as stated by Rieu, p. 638, in A.H. 829 = A.D. 1425). The poet further says that, after some hindrance, he got an introduction to the court of the said Sultān's successor Amir Kiyā, whose courtiers harassed him (Kātibi) by criticising his poems, but shortly after he gained the favour of the Amīr, to whom he dedicated the poem Dilrubāī.

The last line of the introduction found here runs thus:—

بر آورده گردان دعای کمین
بر حمتک با ارحم الراحمین

fol. 167^a. Qaṣidas. Some Qaṣidas, along with the poem Dilrubāī, are missing, and the initial Qaṣidah found here runs thus:—

ساقی ذ جام لاله رخ گلشن احمر است
در یاب رمز را که اشارت بساعر است

The Qasidas are addressed to the following personages: Mirzā Bāysangar; Abū Muslim: Sultān Shaykh Ibrāhim; Sultān Khalīl; Manūchihir; Sayf-ud-Din; Sayyid Murtadā; Amīr Muḥammad Mu'in-ud-Din; Khwājah Hājī A'zam; Khwājah Tāj-ud-Din; Khwājah Sharaf-ud-Din; Khwājah Jamāl; Khwājah 'Alī, and Khwājah Yūsuf. Some Qasidas on foll. 323^a-349^b, added in a later hand, are in praise of God, the prophet, 'Alī, Khwājah Sa'in-ud-Din, Timūr, and Shāh Rukh.

fol. 223^a. Ġazals, alphabetically arranged.

Almost all the Ġazals ending in the letter الـ are missing, and the first line with which the Ġazals open here is the following last line of a Ġazal:—

پرمسد حال جان و دل کابه ازو
چون خانه پاک موخت چه پرمسد رخت را

This line is followed by only one of the Ġazals rhyming in the letter الـ. It begins thus:—

هوای ساخت در جویای مرو تو دل مارا
ولی بر آب چشم خود فرو شد پا بگل مارا

Then begin the Ġazals ending in the letter د, and the usual arrangement is observed throughout.

fol. 313^b. Qiṭ'as, beginning as in Ethé, India Office Lib. Cat., No. 1291:—

ای دل ار خواهی که باشی در ره عزت موار
اسپ همت را بمیدان قناعت تاز تیز

Two Qiṭ'as on fol. 315^a record the deaths of Manūchihir and Mir 'Ādil Shāh.

fol. 321^a. Rubā'is, beginning as in Ethé, Bodl. Lib. Cat., No. 867:—

هر جا که حدیث می اخمر گذرد
تا حضر نسیم مشک و غیر گذرد

The Rubā'is break off on fol. 323^a and are taken up on fol. 350^a. Some folios of the MS. are misplaced, and the right order after fol. 166 is foll. 323-349, 167-323, 350-353.

The MS. bears on fol. 166^b some seals of the last King of Oude.
Written in an ordinary Nasta'liq.
Not dated, apparently 17th century.

No. 172.

foll. 25; lines 11; size 12 × 7½; 8¾ × 5½.

حال نامه معروف به گوی و چوگان

HÂL NÂMAH, BETTER KNOWN AS
GÛI-U-CHAUGÂN.

An allegorical mystic Maṣnawî by 'Ârifî Harawî.
Beginning:—

دان پیش که حسب حال گویم
ار خالق ذو العادل گویم

Maulânâ 'Ârifî Harawî, مولانا حارفي هروي, a native of Herât, flourished during the reign of Sultân Shâh Rukh (A.H. 807-850 = A.D. 1404-1447). He was surnamed سلمان ثانی, or the second Salmân, for two reasons; first, the excellence of his style; and secondly, that, like Salmân, his eye-sight was weak. Besides the present Maṣnawî, and several other poems, 'Ârifî has left a poetical treatise on the Hanafite law. According to Daulat Shâh, p. 439, and several other biographers, 'Ârifî is the author of a Dah Nâmah, which he is said to have dedicated to the Wazir Khwâjah Pir Ahmad bin Ishâq; but this is disputed by Taqi Auḥadî in his 'Urafât, fol. 469^b. This Taqî is of opinion that it was one Mahmûd 'Ârifî, a different poet, who composed the Dah Nâmah and dedicated it to the said Wazir; and that people have mistaken Mahmûd 'Ârifî for 'Ârifî Harawî. But according to Ilâhi, Oude Cat., p. 80, it would appear that Mahmûd 'Ârifî is identical with 'Ârifî Harawî.

The author of the Tabaqât-i-Shâh Jahân, as stated by Rieu, p. 639, places 'Ârifî's death in A.H. 853 = A.D. 1449.

For notices on the poet's life, see *Habib-us-Siyar*, vol. iii., Juz 3, p. 150; *Majma'un Nafā'is*, vol. ii., fol. 304; *Makhzan-ul-Āgarā'ib*, fol. 542, and *Šuhuf-i-Ibrāhim*, fol. 600.

The eighth line on fol. 2^b reveals the name of the poet:—

تَأْنَمْ بِعَارِفٍ بِرَارِمْ

Although the poet calls the poem *حال نامه* *Hāl Nāmah*, on fol. 24^a, line 2—a title which is also found at the beginning of the MS.—it is better known as *گوی و چوگان* *Gūi-u-Chaugān*. These two words, which form the subject of this Maṣnawi, are personified, and they recur very frequently in the course of the poem.

The *Gūi-u-Chaugān* was the favourite game of the ancient Persians, resembling much the polo of the present age.

According to the author of the *Tabaqāt-i-Shāh Jahāni*, as stated by Rieu (*ibid.*), the poem was written in *Shirāz*, for Mirzā 'Abd Ullāh, who succeeded his father Ibrāhim Sultān as governor of Fārs in A.H. 835 = A.D. 1431. This copy, like the one mentioned by Rieu (*ibid.*), bears the dedication on fol. 6^b to Sultan Muhammad.

خُورشید مسیر و ماه مسد

سلطان جهانیان محمد

In the epilogue on fol. 23^b the poet says that he composed this Maṣnawi after passing the fiftieth year of his age, within the course of two weeks, in A.H. 842 = A.D. 1438.

پنجاه گذشت سال عمر
یک نیم شکست بال عمر
کردم بدو هشته بهر نامش
همچو مده چار ده تمامش
ای آنکه معاینه ندانی
قاریح بیان این معانی
چون کوکبہ صحر نماید
روشن بتوگوی خور نماید

The chronogram گوی خور indicates the date A.H. 842. The poet further adds that it consists of five hundred and one verses:—

چون بر عددش علم نهادم
بر پانصد و یک رقم نهادم

According to some the poem consists of five hundred and ten verses, and according to others of five hundred and five verses. The exact number of verses in this copy is only four hundred and ninety-five.

For other copies, see Rieu (*ibid.*); G. Flügel, i., p. 560; J. Aumer, p. 36; Cat. des MSS. et Xylographes, p. 379, and Cat. Codd. Or. Lugd. Bat., ii., p. 123. Compare also Hāj. Khal., vol. v., p. 266.

This splendid copy is the handiwork of the celebrated calligrapher Mir 'Ali al-Kātib, poetically known as Majnūn (*d. c. A.H. 950 = A.D. 1543*), a most accomplished Nasta'liq writer. (See No. 195 below.)

Written on good thick paper in an elegant bold Nasta'liq, within coloured and gold-ruled borders, with headings written in white on gilt and floral grounds. The margins of various colours are decorated with light-gold floral designs throughout.

No. 173.

fol. 36; lines 13; size 9 × 6 $\frac{1}{4}$; 6 × 3.

دیوان شاهی

DÎWÂN-I-SHÂHÎ.

A beautiful copy of the *dîwân* of Amîr Shâhî.

Beginning with the *Gazals* in alphabetical order:—

ای نقش بسته نام خطب با صرحت ما

و بن حرف هد ز روز اذل مز لوشت ما

Amîr Shâhî, whose original name was Âqâ Malik bin Jamâl-yd-Din Firûzkûhi, آقا ملک بن جمال الدین امیر شاهی السبزواری was a native of Sabzwâr in Khurâsân. He was descended from the noble

and illustrious family of the Sarbadārs of Khurāsān, and is said to have been the nephew of Khwājah 'Alī Muayyad (A.H. 766-783 = A.D. 1364-1381), the last prince of that family. Besides being a distinguished poet of great eminence Sháhi was very well skilled in calligraphy, painting and music. Daulat Sháh, p. 426, remarks that the pathos of Khusrá, the nicety of Hasan, the delicacy of Kamál, and the elegance of Hafiz, are all combined in the style of Sháht. A member of the ruling family of Khurāsān and possessing such a versatile mind, Sháhi was courteously treated by kings and nobles, and he soon found a patron and a friend in the learned prince Mirzā Bāysangar (*d.* A.H. 837 = A.D. 1433), the son of Sultán Sháh Rukh (A.H. 807-850 = A.D. 1404-1447). The prince and the poet became intimate friends in a very short time, and the former restored to the poet his lands and possessions which had been lost in the wars with the Sarbadārs. It is said that on one occasion Mirzā Bāysangar, thinking that the Takhallus Sháhi would be more suitable for himself, asked the poet to adopt some other poetical title, but as that title had already established the poet's reputation, he did not approve of the prince's proposal. Thus offended, the prince broke off his connection with the poet for one year. One day, when the prince was entertaining his friends in a party, Sháhi asked for an audience which was refused by the prince. The poet instantly composed a very pathetic poem, quoted in Taqí Káshí, fol. 228*, and sent it to the prince, who, greatly moved by it, pardoned the poet and began to show favours as before. The poet unfortunately did not enjoy long the prince's society. Once, on a shooting excursion, when the prince and the poet were left alone, the former imprudently observed that it was on such an occasion that the poet's father had seized the opportunity of killing a Sarbadār, and that he apprehended a similar treachery from the poet on that occasion. This remark deeply offended the poet, and ere long he retired from the court. He went to his native place, and, satisfied with the small income of his ancestral property, began to lead a peaceful life, till, at the request of Mirzā Abul Qásim Babar (son of Mirzā Bāysangar), who ruled in Khurāsān from A.H. 855-861 = A.D. 1452-1457, he went to Astarábád to make designs for some palaces, and died there in A.H. 857 = A.D. 1454, after the age of seventy. His body was removed to his native place, Sabzwár, and interred in the same cemetery where his ancestors lay buried. His contemporary poets were Ádari, Mauláná Kátibi, Mauláná Hasan Salimi and Khwājah Auhad Mustanfi. The last-named poet composed a very pathetic elegy on the death of Sháhi. This elegy, quoted in Taqí Káshí (*loc. cit.*) begins with the following line:—

کو بشو زیر و زیر از اهان و آهن سیزدار
زانکه شهر ماه بی شاهی نمی آید بکار

Taqi Anhādi, in his **Urafāt*, fol. 354*, asserts that Shāhī was the teacher of the celebrated Jāmī, and that the latter made a selection of one thousand verses from the original diwān of Shāhī. Neither of these statements is supported by any biographer. Jāmī himself, in his *Bahāristān*, fol. 106*, concludes his notice on the poet's life with the following few words of praise, without making even a slight allusion to any connection he may have had with Shāhī:—

شاهی میزواری — ویرا اشعار لطیف است و یکدست و هموار
است با عبارات پاکیزه و معالی برچاشنی —

Moreover, two reliable authors, viz. Taqī Kāshī (*loc. cit.*) and the famous historian Khwānd Amir (see *Habib-us-Siyar*, vol. iii., Juz 3, p. 150), distinctly say that Amir Shāhī composed twelve thousand verses, and from these he selected one thousand verses for his diwān, which is extant nowadays. See also Hāj-Khal, vol. iii., p. 286.

For further notices on the poet's life, see, besides the references given above, *Haft Iqlīm*, fol. 227; *Mir'at-ul-Khayāl*, p. 96; *Ātash Kadah*, p. 111; *Makhzan-ul-Āgarā'ib*, fol. 390; *Nashīr-i-'Ishq*, fol. 904; *Suhūf-i-Ībrāhīm*, fol. 452*, etc.

Copies of Amir Shāhī's diwān are mentioned in Rien, ii., p. 640; Rien Suppl., Nos. 284, 285; Browne's Camb. Univ. Libr. Cat., pp. 353–354; Ethé, Bodl. Lib. Cat., Nos. 875–878; Ethé, Ind. Office Lib. Cat., Nos. 1293–1297; Pertsch, Berlin Cat., No. 866; G. Flügel, i., p. 562; Sprenger, Oude Cat., p. 563; Cat. Codd. Or. Lugd. Bat., ii., p. 119; Cat. des MSS. et Xylographes, p. 366; Rosen, Persian MSS., pp. 205, 209 and 210; J. C. Tornburg, p. 105; Ouseley, Biogr. Notices of Persian Poets, pp. 139–143, etc. See also Hāj. Khal, vol. iii., p. 286.

Dr. Ethé, in his Bodl. Lib. Cat., No. 880, notices a Turkish commentary on Amir Shāhī's diwān by the celebrated Mulla Sham'i, who died, according to Rien, ii., p. 607, in about A.H. 1010 = A.D. 1601.

The diwān of Shāhī has been lithographed in Constantinople, A.H. 1288.

fol. 31*. Qit'as. The initial Qit'ah, a beautiful one, runs thus:—

شی با صراغی همی گفت شمع
که ای هر شی مجلس آرای دوست
ترابا چینی قدر بیش قلح
سجد دمامد بگواز چه روسست
صراغی بد و گفت لشنبیده
تو اضع ذگردن فرازان نکومست

fol. 35^a. Rubā'is; beginning:—

شادم که ز من بر دل کس باری نیست
 کس را ز من و کار من از اری نیست
 گر نیات همارند و گر بد گویند
 با نیک و بد هیچ کس کاری نیست

At the end of the MS. the second verse of the last Rubā'i as well as the colophon have been rubbed out by some mischievous hand.

Written in a fine Nasta'liq within coloured and gold-ruled borders with a small minutely decorated heading at the beginning.

Apparently 15th century.

No. 174.

fol. 45; lines 12; size 10½ × 6½; 6½ × 3¾.

The same.

Another fine copy of Amir Shāhi's diwān, written by the celebrated calligrapher Mir 'Ali-ul-Kātib (d. c. A.H. 950 = A.D. 1543), see No. 195 below. Like the preceding, this copy contains the Ghazals in alphabetical order and a few Qit'as and Rubā'is at the end.

Beginning as in the preceding copy—

ای شش بسته نام خطب با معرفت ما آخ

fol. 43^a. Qit'as, beginning—

در جمع ماه رویان هم صحتی است مارا
 کامیاب خرمی را صد گوله ماز کرده

The initial Qit'ah of the preceding copy is the second here,
fol. 43^a. Rubā'is, beginning—

مائیم خرم انس را خاص شده
 در کوی تو پا بسته اخلاص شده

Agreeing with the sixth Rubā'i of the preceding copy.

Written in a clear and elegant Nasta'liq, within gold and coloured borders. The various coloured margins are ornamented with floral designs and forest scenes. A small but fairly illuminated heading at the beginning.

Dated A.H. 915.

Scribe الفقير على الكتاب

No. 175.

fol. 47; lines 11; size $7\frac{1}{2} \times 4\frac{1}{2}$; $6 \times 3\frac{1}{4}$.

The same.

Another copy of Shahi's diwân.

Beginning as usual.

fol. 45^b. Qit'as, beginning as in Rieu Suppl., No. 284, and Ethé, Bodl. Lib. Cat., No. 875:—

در ان کوش من بعد شاهی بدھر
که روزی بالصاف ازین خوان خوری

This initial Qit'ah is followed by two Gazals rhyming in the letter ي, after which runs the Qit'ah:—

شی با صراحی همیگفت شمع آخ

fol. 46^b. Ruba'is, beginning as in No. 172 above. Written in a clear Nasta'liq within gold-ruled borders, with a decorated but faded heading at the beginning.

A seal of the Emperor Jahangir, dated A.H. 1036, which indicates the date of transcription of this copy, is fixed at the end.

No. 176.

fol. 8; centre column lines 25; marginal column lines 44;
size 9 x 6; 8 x 4.

The same.

Another copy of Shâhi's diwân containing only Gazals (in alphabetical order) up to a portion of the letter س only.

Beginning as usual.

Written in ordinary minute Nasta'liq.

Not dated, apparently 18th century.

No. 177.

fol. 111; lines 15; size 8 x 5; 5½ x 2½.

مسبّح

MISBÂH.

A mystical poem, in the metre and style of Jalâl-ud-Dîn Rûmî's Maqnawî, relating to Sufic doctrines, illustrated by numerous anecdotes of prophets, the Ashâbs and other holy saints.

By رشید Rashid.

Beginning—

ای بنامت کارها را افستاج
لیست بی نام تو در امری فلاح

On fol. 4^a the author calls himself simply Rashid.

یاد آرند از رشید درد مند

The scribe of the Lucknow copy mentioned by Dr. Sprenger, Onde Cat., p. 542, calls the author شیخ رشید. In the heading of the British Museum copy, noticed by Dr. Rieu in his Persian Catalogue, vol. ii., p. 641^a, he is called Rashid-ud-Dîn Muhammad al-

Asfara'ini, رشید الدین محمد الامشرايني, and another note on the flyleaf of the same copy says that he lies buried in Bahārābād, Asfara'in, by the side of Shaykh Sa'd-ud-Din Hamawī (d. A.H. 650 = A.D. 1252) and Shaykh Ādjari (d. A.H. 866 = A.D. 1461). C. Stewart, p. 71, however, asserts that he is identical with the celebrated Rashid-ud-Din Waṭwāt, ورشید الدین وطوطا
verso:

چون گنھست از هجرت خیر الالم
هشتصد و پنجاه و دو این شد تمام

quoted by Dr. Rieu (*loc. cit.*) it would appear that the poem was composed in A.H. 852 (A.D. 1448), while Rashid-i-Waṭwāt died in A.H. 578 = A.D. 1182—a difference of nearly three hundred years. The present copy, an incomplete one, does not bear any note.

In the prologue the poet says that the poem is divided into three parts:—

شد مرتب برمه اصل ای گنج راز
در محبت در فنا و در نیاز

The name of the poem occurs thus on f. 3^b:—

نام این بر وقت آن مصباح شد
وان یامر خالق الاصلاح شد

Folios are missing towards the end, and the MS. breaks off in the middle of a Hikāyat with the following line:—

بار دیگر چون بساحل افتم (او قتم
(read

Written in ordinary Nasta'liq within red ruled borders.
Apparently 17th century.

No. 178.

fol. 309; lines 19; size 11 x 7½; 7 x 5½.

خاور نامه

KHÂWAR NÂMAH.

An epic poem in the measure and style of Firdausi's *Shâh Nâmah*, relating the heroic and warlike deeds of 'Ali and his brave companion Sa'd Waqqâs and others, in battles fought with Qubâd, the King of Khawarân, and with other heathen kings, most of whom embraced Islam.

By Ibn-i-Husâm.

Beginning—

لشتنین بدین نامه دلکھای

ممن لشنس بستم بنام خدای

The introduction mentioned in Ethé, Bodl. Lib. Cat., No. 512, is not found in any of our copies.

مولانا حمس الدين, better known as **ابن حسام**, was born, according to Daulat Shâh, p. 438, in Khûsaf in the Quhistân of Khurâsân, where he is said to have led the life of an ordinary peasant. Besides being known for his piety and learning he was a great theologian of his age, and is said to have received his spiritual instructions from Shadr-nd-Din Muhammad Rawâsi al-Akkâsi. He left many Qasidas, most of which are in praise of 'Ali. The author of the *Suhuf-i-Ibrâhim*, fol. 24^a, saw a copy of the lyrical poems of Ibn-i-Husâm comprising about two thousand verses.

The date of the poet's death is generally fixed in A.H. 875 = A.D. 1470. See Daulat Shâh (*ibid.*): Majâlis-ul-Mu'minin, fol. 596^b, and *Suhuf-i-Ibrâhim*, fol. 24^c. See also Sprenger, Oude Cat., pp. 19, 68 and 432. Hâj. Khal, vol. iii., p. 129, places the poet's death in A.H. 892 = A.D. 1486, and the author of the *Habîb-us-Siyar*, vol. iii., Juz 3, p. 366, gives Rabi' II. A.H. 893 = A.D. 1487. Notices on the poet's life will also be found in Riyâd-nâsh-Shu'ârâ, fol. 18^d, and Haft Iqlim, fol. 235^e.

In the prologue, the poet, after highly praising Firdausi and his grand epic poem *Shâh Nâmah*, in imitation of which he composed this work, starts with the story which begins thus on fol. 9^f:

خود مند دلایی تازی نزاد
 و تازی زیان چنین کرد یاد
 که ان مسجد آرای اقصی خرام
 رسول قریشی علیه السلام

In the epilogue, the poet whose name occurs in the following line,

نیمرد دل پاک این حسام
 که زند ام است او را بدین نامه نام

says that he composed the poem in A.H. 830 (A.D. 1426), and called it,
Khawarān Nāmah,

چو بر سال هم‌صد بیفزو در می
 شد این نامه تازیان فارسی
 مر این نامه را خاوران نامه نام
 نهادم که بر خاوران مدد تمام

and, after comparing the present poem with the Shāh Nāmeh, the poet proudly says that he has painted the noble and heroic character of 'Alī, while Firdausi has sung the praises of an ordinary person like Rustum—

اگر طومی از هاشمی نامه صحن
 بازایش درستم افگند بن . . .
 ولی نامه من بدام علیست
 می صافی من ذ جام علیست

For other copies of the Khawar Nāmah see Sprengēr, Oude Cat., p. 432; Rieu, p. 642; Ethé, Bodl. Lib. Cat., No. 512; Ethé, India Office Lib. Cat., Nos. 896–899, and G. Flügel, ii., p. 450.

A copy of the translation of this poem in Dakhni verses, made by one Rustumi for Khadijah Sultān Shahr Bānū, sister of 'Abd Ullah Quṭb Shāh of Golconda (A.H. 1035–1083 = A.D. 1625–1672), is preserved in No. 834 of the India Office Collection.

Spaces for illustrations are left blank throughout.

Written in ordinary clear Nasta'liq, in four columns, within coloured

borders, with a small decorated heading at the beginning. The headings are written in red, and the original folios are mounted on new margins.

Dated Muḥarram, A.H. 871.

Scribe يعقوب بن محمد بن يعقوب بن علي بن حاجي
يومف العافظ

No. 179.

foll. 246; lines 25; size $12\frac{3}{4} \times 8$; $10\frac{1}{4} \times 5\frac{1}{4}$.

The same.

Another copy of the Khāwar Nāmah beginning as above. The date of composition in this copy is A.H. 730, هشصه و می, evidently a mistake for هشصه و می, or 830.

Foll. 5^a, 13^a, 22^a, 38^a, 60^a, 70^b, 96^b, 105^a, 109^b, 113^a, 117^a, 119^a, 125^a, 133^a, 140^b, 142^a, 147^b, 150^b, 162^b, 163^b, 170^c, 171^a, 200^a, 205^b, 224^a, 226^b, 227^b, 228^b, 241^a and 242^a contain ordinary Indian coloured illustrations.

After foll. 229^b, nine blank folios (foll. 230^a–238^b) have lately been added and the contents thereof are wanting.

Written in a clear Nasta'liq, in four columns, within gold and coloured borders, with a decorated heading at the beginning.

Dated the 15th Dilqa'd, A.H. 1044.

No. 180.

foll. 492; lines 27; size $13\frac{1}{2} \times 9$; $9\frac{1}{2} \times 6$.

كليات جامي

KULLIYÂT-I-JÂMÎ.

A collection of prose and poetical works of Jāmī in two separate volumes.

Nûr-ud-Dîn 'Abd-ur-Rahmân Jâmi bin Nîzâm-ud-Dîn Alîmad bin Shams-ud-Dîn Muhammad al-Dashti al-Isfahâni, مولانا نور الدين عبد الدين شمس الدين محمد الدشتى الرعنى الجامى بن نظام الدين احمد بن شمس الدين محمد الدشتى الاصفهانى, the last great classical poet of Persia, was born in Kharjird, near Jâm, on the 23rd of Sha'bân, A.H. 817 = 7th November, A.D. 1414, during the reign of Mirzâ Shâh Rukh (A.H. 807-850 = A.D. 1404-1446). Jâmi is said to have been descended from Imâm Muhammad bin Hasan ash-Shaybâni (*d.* A.H. 189 = A.D. 804), the distinguished pupil of the celebrated Imâm Abû Hanifah Nu'mân bin Šâbit-al-Kûfi (*d.* A.H. 150 = A.D. 767). He received his spiritual instructions from Khwâjah 'Ubayd Ullâh Ahrâri (*d.* A.H. 895 = A.D. 1489), as well as from Shaykh Sa'd-ud-Dîn Kashgari (*d.* A.H. 860 = A.D. 1455), a Khalifah of the Naqshbandî Sect whom the poet succeeded as Khalifah. He was at first in the Court of Sultân Abû Sa'îd, who entertained great regard for him; and after the assassination of this monarch in A.H. 873 = A.D. 1468 he became a constant companion and a great favourite of Sultân Husayn Bayqarâ (A.H. 873-912 = A.D. 1468-1506), who was a distinguished scholar and a great patron of men of letters. Jâmi died in Herât on the 18th of Muharram, A.H. 893 = 9th November, A.D. 1492.

It is said that Sultân Husayn Bayqarâ personally attended the poet's grand funeral procession, while his distinguished Wazir, the celebrated Nîzâm-ud-Dîn 'Alî Shîr, poetically called Nawâ'i (*d.* A.H. 906 = A.D. 1500), was one of the numerous noble personages who had the honour of carrying the sacred bier.

The life of Jâmi has been copiously dealt with by Oriental and European authors, and I refer to the following:—

Majâlis-ul-'Ushshâq, fol. 161^a; Tuhfa-i-Sâmi, fol. 85^b; Daulat Shâh, p. 483; Taqi Auhâdi, fol. 184^b; Haft Iqlim, fol. 205^b; Mir'ât-ul-Khayâl, p. 102; Yad-i-Bayâd, fol. 50^b; Khulâsat-ul-Afkâr, fol. 38^c; Riyâd-us-Shu'târa, fol. 79^a; Makhzan-ul-Gârâ'ib, fol. 144; Âtash Kadah, p. 104; Suhuf-i-Ibrâhim, fol. 94^a; Nashtar-i-'Ishq, fol. 373; Miftâh-ut-Tawârikh, p. 200; Majma'-ul-Fusâhâ, vol. ii., p. 11; etc. See also for the poet's life and his works, Rosenzweig, Biographische Notizen über Mewlana Abdurrahman Dschami, etc., 1840; De Sacy in Notices et Extraits, vol. xii., p. 287; Jourdain, Biogr. Universelle, vol. xi., p. 431; Journal Asiatique, vol. vi., p. 257 and 5th série, vol. xvii., p. 301; W. Nassu Lees, Calcutta, 1859; S. Robinson, Persian Poetry for English Readers, 1883, p. 511; E. Fitzgerald, Notice of Jâmi's life, in his translation of Salâmân and Absâl, London, 1879; Ouseley, Biogr. Notices, pp. 131-138; Rosen, Persian MSS., pp. 215-261; Rien, i., p. 17, and ii., pp. 643-650; W. Pertzsch, p. 102, and Berlin Cat., pp. 867-883; Ethé, Bodl. Lib. Cat., Nos. 894-976; Ethé, Ind. Office Lib. Cat., Nos. 1300-1389; Sprenger, Oude Cat., pp. 477-451; G. Flügel, i., pp. 554-575; Cat. des MSS. et Xylographes, p. 369; J. Aumer, pp. 30-33; Cat. Arab.

and Pers. MSS. in the Ind. Office Lib. by E. D. Ross and E. G. Browne, pp. 33-44, etc.

VOL. I.

Contents:—

This volume begins with the Haft Aurang, or the Seven Maṣnawis of Jāmī, with the prose preface quoted fully in Rosen, pp. 216-218.

Beginning of the preface on fol. 3^b—

حمد الرب العلیل من عبد ذلیل و مسلمًا علی حبیب فائق الح

In this preface, Jāmī, after giving reasons for entitling these seven poems the Haft Aurang, enumerates them, with the respective metre of each, in the order maintained in this copy.

Each of the seven poems has a separate name, and they are in the following order:—

I.

سلسلة الذهب

SILSILAT-UD-DAHAB,

or,

"THE GOLDEN CHAIN."

A religious Maṣnawi, composed in A.H. 890 = A.D. 1485 and dedicated to Sulṭān Husayn. It is in the metre of the Ḥaūiqah of Sanā'i, the Haft Paykar of Nizāmi and the Jām-i-Jam of Auḥadī.

The metre of the poem, as given in the above preface, is—

فاعلاقن مفعلن فعلن

It is divided into three books or daftars. Beginning of the first daftar, fol. 3^b—

لله الصمد قبیل کلام

بصفات الجلال والاکرام

Beginning of the second daftar, fol. 41^b—

بشنواری گوش بر فساله عشق

از صریر قلم تراهه عشق

In the epilogue of this daftar, fol. 57^a, the poet gives the date of its composition, viz. A.H. 890, in the following line:—

چون حروفش بصاد و ضاد رسید
حامة را حکم ایستاد رسید

Beginning of the third daftar on fol. 57^b with a wrong heading, “دیوان دوم”—

حمد ایزد نه کار تسبت ایدل
هر چه کار تو بار تسبت ایدل

The contents of the *Silsilat-ud-Dahab* are mentioned in the *Jahrbücher*, vol. 66, Anzeigeblaatt, pp. 20–26. See Sprenger, Oude Cat., p. 449, No. 1; Rieu, pp. 644, No. 1, 646 and 647; Rieu Suppl., No. 289, 1; Ethé, Bodl. Lib. Cat., No. 894, 1; No. 895, 17; No. 896, 1; No. 897, 1; No. 898, 1; No. 899, 1; No. 902, 1; and Nos. 926–932; Ethé, Ind. Office Lib. Cat., No. 1300, 9; No. 1317, 1; No. 1318, 1; and Nos. 1319–1327; W. Pertsch, Berlin Cat., No. 876, 1, and Nos. 878–882; Rosen, pp. 218–220; G. Flügel, i., pp. 565, No. 1 and 569; J. Aumer, p. 30.

II.

سلامان و ایصال

SALÂMÂN-U-ABSÂL.

An allegorical Maṣnawi dedicated to Ya'qūb Beg bin Hasan Beg of the White Sheep or the Āq-Quyānli Dynasty, who reigned from A.H. 883–896 = A.D. 1478–1490, to whom the poet refers thus:—

شاه یعقوب آن جهانداری که هست
با علوش ذروه اغلک بست

The poem is in the metre of the *Manṭiq-ut-Tayr* of Farid-ud-Din 'Attâr and the Maṣnawi of Jalâl-ud-Din Rûmî, viz.:—

فاعلتن فاعلتن فاعلتن

Beginning—

ای بیادیت تازه جان عاشقان
ذاب لطفت تر زبان عاشقان

The poem ends with the praise of the same Shâh Ya'qûb Beg.

The Salāmīn-u-Absāl has been edited by F. Falconer, London, 1850; translated by the same, London, 1856; another translation in English by E. Fitzgerald, London, 1879; comp. also Garcin de Tassy in *Journal Asiat.*, 1850, ii., p. 539; see Sprenger, *Oude Cat.*, p. 449, No. 2; Rieu, pp. 645, No. 6, 646 and 647; Ethé, *Bodl. Lib. Cat.*, No. 894, 5; No. 895, 18; No. 896, 2; No. 897, 2; No. 898, 2; No. 899, 2; No. 901, 4 and No. 902, 3; Ethé, *Ind. Office Lib. Cat.*, No. 1300, 10; No. 1317, 2; No. 1318, 2 and Nos. 1319-1329; W. Pertsch, *Berlin Cat.*, No. 876, 6; Rosen, p. 220; G. Flügel, i., p. 565, etc.

III.

fol. 80^b.

قصة الاحرار

TUHFAT-UL-AHRĀR.

A religious Maṣnawī in the metre of the *Makhzan-ul-Asrār* of Nizāmī and the *Maṭla-ul-Anwār* of Khusrau.

مفتسلن مفتسلن عاصلن

The poem is introduced by a short prose preface which begins thus:—

حاماً لمن جعل جنان كل عارف مهزون اسراركماله ولسان الح

Beginning of the poem:—

بسم الله الرحمن الرحيم

هست صدی سر خوان کریم

The prologue is mostly devoted to the praise of the prophet. On fol. 84^a the poet eulogises *Shaykh Bahá-ud-Dín Muhammád al-Bukhári*, the founder of the *Naqshbandiyah* order (*d. A.H. 791 = A.D. 1388*) and *Khwájah Naṣir ud-Dín 'Ubáyd Ulláh Ahrárí*, better known as *Khwájah Ahrárí* (*d. A.H. 895 = A.D. 1489*), the then living chief of the said order, after whom probably the poem is entitled.

The poem was composed in A.H. 886 (A.D. 1481), and is divided into twelve Maṭálás.

The *Tuhfat-ul-Ahrár* has been edited by F. Falconer, London, 1848; Extracts in German Translation are found in Tholuck's "Blüthensammlung," p. 297; printed in Lucknow, 1869; see Sprenger, *Oude Cat.*, p. 449, No. 3; Rieu, pp. 645, No. 7 and 646-648; Ethé, *Bodl. Lib. Cat.*, No. 894, 6; No. 895, 19; No. 896, 3; No. 897, 3; No. 898, 3; No. 899, 3; No. 900, 1; No. 901, 3; and Nos. 933-939; Ethé, *Ind. Office Lib. Cat.*,

No. 1300, 4; No. 1317, 3; No. 1318, 3; Nos. 1319–1327; and Nos. 1330–1337; Rieu Suppl., No. 289, 3; Rosen, Persian MSS., pp. 221, 259 and 260; W. Pertsch, p. 74, No. 44; and Berlin Cat., No. 876, 5; No. 877, 1; and Nos. 883–884; G. Flügel, i., pp. 563, No. 3 and 566, No. 1; Cat. des MSS. et Xylographes, pp. 374 and 375; J. Aumer, p. 31, etc.

This part of the MS. is dated A.H. 1017.

IV.

fol. 98^b.

سبحة الابرار

SUBHAT-UL-ABRÂR.

Another religious poem in the metre of the Nuh Sipihr of Khusrau.

فاعذتن فعلاتن فعل

and dedicated to Sultân Husayn.

The poem begins with a short prose preface which is introduced by a Rubâ'i, beginning—

المنة لله كه بخون گر خشتم الخ

Beginning of the poem—

ابتداء بسم الله الرحمن الرحيم
الرحيم المتعالي الاحسان

The Subhat-ul-Abrâr has been printed in Calcutta, 1811 and 1848, and lithographed in 1818. For other copies see Sprenger, Oude Cat., p. 450, No. 4; Rieu, pp. 644, No. 2 and 646–648; Rieu Suppl., No. 289, 4; Ethé, Bodl. Lib. Cat., No. 894, 7; No. 895, 20; No. 896, 4; No. 897, 4; No. 898, 4; No. 899, 4; No. 900, 2; No. 901, 2 and Nos. 940–946; Ethé, Ind. Office Lib. Cat., No. 1300, 5; No. 1317, 4; No. 1318, 4 and Nos. 1338–1341; W. Pertsch, p. 104, No. 79 and Berlin, No. 876, 3; No. 877 and Nos. 885–887; G. Flügel, i., pp. 564, 4; 565, 2 and 568; Rosen, p. 222, and J. Aumer, p. 31, etc.

V.

fol. 127^b.

يومسف وزليها

YÛSUF-U-ZALÎKHÂ.

The most popular romantic poem of Jâmi, in the metre of the Khusrau-u-Shîrin of Nizâmi.

مفاعیل مفاعیل فرعون

dedicated to Sultân Husayn.

Beginning of the poem—

الله خنجه اميد بكتهای
گلی از روضه جاورد بعمای

In the prologue Jâmi, after eulogising the then living Shaykh Khwâjah Ahrâr and the reigning king, Sultân Husayn, says that his true romance of Yûsuf and Zalîkhâ is based on the authority of the Qur'ân. It was composed, as stated in the epilogue, in A.H. 888 (A.D. 1483).

هم صال از نیم هشت از نیم صد

The poem has been printed with a German Translation at Vienna by Rosenzweig, 1824; English Translations by Ralph T. H. Griffith, London, 1881, and by A. Rogers, London, 1892. Printed in Calcutta, 1809, A.H. 1244 and 1265; lithographed in Calcutta, 1818; Bombay, 1829 and 1860; Lucknow, A.H. 1262 and A.D. 1879; in Persia, A.H. 1279; in Tabriz, A.H. 1284, etc. For other copies see Sprenger, Oude Cat., p. 450, No. 5; Rieu, pp. 645, No. 3; 646, 648 and 649; Rieu Suppl., No. 289, 5; No. 290, 5; and No. 291; Ethé, Bodl. Lib. Cat., No. 894, 8; No. 895, 21; No. 896, 5; No. 897, 5; No. 898, 5; No. 899, 7; No. 900, 5; No. 901, 1; No. 902, 2 and Nos. 903-923; Ethé, Ind. Office Lib. Cat., No. 1300, 6; No. 1317, 5; Nos. 1318, 5 and Nos. 1342-1355; W. Pertsch, Berlin Cat., No. 876, 4 and Nos. 888-893; G. Flügel, i. pp. 565, 5; 566, 3 and 568; Browne, Camb. Univ. Lib. Cat., pp. 555-558; J. Aumer, pp. 31 and 32, etc.

A Pushtû translation of the Yûsuf Zalîkhâ is noticed in Ind. Office Lib. Cat., No. 1356.

VI.

fol. 166^b.

لیلی و مجنون

LAYLÂ-U-MAJNÛN.

Another romantic Maṣnawî poem on the loves of Laylâ and Majnûn in the metre of the Laylâ-u-Majnûn of Nizâmi and the Tuhfat-ul-'Irâqayn of Khâqâni

مشغول مفاعیل فرعون

Beginning of the poem—

ای خاک تو تاج سر بلندان
مجعون تو عقل هوشمندان

In the epilogue the poet leaves some valuable religious instructions for his son, who was then, as he says, seven or eight years old.

In the conclusion he states that he composed this poem in A.H. 889 (A.D. 1484) within a period of four months, and that it comprises three thousand eight hundred and sixty distichs.

کوته‌ی این بلند بیعاد
از هفتاد و نه فتاد و هفتاد . . .
در تو بشمار آن بزی دست
باشد مه هزار و هفتاد و شصت

Comp. Rieu, p. 644, 4, where the number of distichs is said to be three thousand seven hundred and sixty.

The poem has been translated into French by Chézy, Paris, 1805; into German by Hartmann, Leipzig, 1807. For other copies of the poem see Sprenger, Oude Cat., p. 450, No. 6; Rieu, pp. 645, No. 4 and 646; Rieu Suppl., No. 289, 6; No. 290, 6; Ethé, Bodl. Lib. Cat., No. 894, 10; No. 895, 22; No. 896, 6; No. 897, 6; No. 898, 6; No. 899, 5; No. 900, 4 and No. 924; Ethé, Ind. Office Lib. Cat., No. 1300, 7; No. 1317, 6, and No. 1318, 6; G. Flügel, i., pp. 565, 6 and 567, 4; Rosen, p. 223; J. Aumer, p. 32, etc.

VII.

fol. 203^b.

خرد نامه اسکندری

KHIRAD NÂMA-I-ISKANDARÎ

or,

“THE WISDOM-BOOK OF ALEXANDER.”

An ethical Maṣnawî in the metre of the Shâh Nâmah of Firdausi, the Bûstân of Sa'di and the Firâq Nâmah of Salman

فعولن فعولن فعولن فعولن

dedicated to Sultan Husayn, whom the poet eulogises on fol. 205^a.

Beginning—

الهي كمال الهي تراست
جمال جهان بادشاهي تراست

See Sprenger, Oude Cat., p. 451, 7; Rieu, pp. 645, No. 5 and 646; Rieu Suppl., No. 289, 7; No. 290, 7, etc.; Ethé, Bodl. Lib. Cat., No. 894, 13; No. 895, 23; No. 896, 7; No. 897, 7; No. 898, 7; No. 899, 7; No. 900, 3 and No. 900, 25; Ethé, Ind. Office Lib. Cat., No. 1300, 8; No. 1317, 7; W. Pertsch, Berlin Cat., No. 894; Rosen, p. 224; G. Flügel, i., pp. 565, 7 and 567, 5; J. Aumer, p. 31, etc.

VIII.

fol. 226^b.

دیوان اول

DÎWÂN-I-AWWAL.

That is, the first diwân. It is divided into two parts.

Part I.—Beginning with a prose preface:—

بسم الله الرحمن الرحيم
هست صلبي مسر خوان كريم

پاكا پوره دگاري که زيان مصنون گذار در دهان سخنواران شيرين
کار شکر گفتار آن

In this preface Jâmi, after discussing at length the beauties of poetry and supporting his statement from the verses of the Qur'an and the sayings of the prophet, and citing as his evidence the names of 'Ali, who is himself the author of a diwân, and other holy personages who admired poetry, says that he was then getting on to his seventieth year, and that from his youth he had had a bent of mind towards poetry, which, he says, had been cultivated and improved by his constant association with the scholars and the learned men of his time. Further on he states that though his poems were alphabetically arranged, he thought it prudent to put them into a more perfect order, which he did in A.H. 884 (A.D. 1479), as will appear from the following versified chrotnogram:—

از گوهر میال نظم این عقد در
بر روی صدف نهاد یکدانه گهر

The word صدف with a dot on the first letter is equal to 884.

The poet also gives here the twofold reasons for his assuming the poetical name of Jâmi:—

مولدم جام و رشته قلم
جرعه جام شيخ الاصداميست
لا جرم در جريدة اشعار
بدو معنى تخلصم جاميست

The preface is followed by Qasidas, beginning:—

زان بیش کز مداد دهم خامه را مدد
جویم مدد ز فضل توای مفضل احمد

This part of the diwân contains Qâsîdas in praise of God, the prophet, 'Ali and Sultân Abû Sa'id and others; Qâsîdas on moral and religious subjects in imitation of Khâqâni and Khusrau; Marşıyas or elegies on the death of Sa'âd-ud-Dîn Kâshgari (*d. A.H. 860 = A.D. 1455*) and others; Maşnawis addressed to Sultân Abû Sa'id and others. The contents of this part are fully enumerated in Rosen, p. 233, exactly agreeing with the present copy.

Part II.—fol. 244^b. The second part of the First diwân, beginning:—

بسم الله الرحمن الرحيم
اعظم اسماء عاليه عظيم

Contents:—

fol. 244^b–245^a. Poems in praise of God, the prophet, 'Ali and others.
fol. 245^a. Beginning of the first alphabetical Gâzal:—

يا من بدا جمالك في كل مابدا
بادا هزار جان مقدس ترا فدا

fol. 320^b. Muqaṭṭâ'ât, beginning as in Rosen, p. 238—

د لا منشين درين ويراهه چون چعد
سوی مرغان قدمی آشیان بر

fol. 322^a. Rubâ'is, alphabetically arranged as in Rosen (*ibid.*), beginning:—

سبحانك لا علم لنا الا ما
علمت و البعث لنا الياما

This portion ends as in Rosen (*ibid.*) with several Mu'ammâs in the names of Kamâl, Zayn-ud-Dîn, Mir 'Ali and Adham.

The First diwân of Jâmi is also styled فاتحة الشباب, or, "The Beginning of Youth."

For other copies see Sprenger, Oude Cat., p. 448, No. 1; Rien, p. 643; Ethé, Bodl. Cat., No. 894, 22; No. 895, 24; No. 896, 9 and Nos. 947-954; Ethé, Ind. Office Lib. Cat., No. 1300, 1 and Nos. 1301, 1304, etc.; W. Pertsch, pp. 102 and 103, and Berlin Cat., Nos. 867-870; Cat. des MSS. et Xylographes, No. 422; A. F. Mehren, p. 41; J. C. Tornberg, p. 106; Cat. Codd. Or. Lugd. Bat. ii., p. 120; Krafft, p. 68; G. Flügel, i., pp. 570 and 571; J. Aumer, p. 30, etc.

Printed in Constantinople, A.H. 1284.

IX.

fol. 326^b.

ديوان ثالثی

DÎWÂN-I-SÂNÎ.

The Second diwân, otherwise styled واسطة العقد, "The Middle of the Chain." This is also divided into two parts.

Part I.—Beginning with the prose preface as in Rosen, p. 239:—

بسم الله الرحمن الرحيم

املي حمد المعنان الكريم

متكلمي که خلعت اعجاز کلام معجز طراز قرآن را آخ

The date of its composition, A.H. 894 (A.D. 1488), is found here in this preface in the following line:—

در اغزار تصویر ابن تازه نقش

چو تعمتہ گفتمن از بیر فال

The words چو تعمتہ are equal to 894. The wrong dates, viz. A.H. 884 (given in Sprenger, Oude Cat. and Ethé, Bodl. Lib. Cat.), A.H. 885 (in Dorn, p. 372) and A.H. 889 (in Krafft), have confused many. For the discussion of these dates see Rosen, p. 256.

This part contains only Qâsidas, the first being in praise of God and beginning as in Rosen, p. 240:—

درین صحیفه چو اغاز کردم املي را
گرفتم از همه اولي ثنای مولی را

On fol. 327^a Jāmf gives an account of his life in the Qasidah, under the heading تریخ بال بشرح حال, from the time of his birth in A.H. 817 (A.D. 1414) up to the time of the composition of this diwān, noticing therein his literary pursuits and boasting of his poetical compositions and of their general approval.

Most of the Qasidas are addressed to Sultān Husayn, with whose praise this part ends.

Part II.—fol. 332^b. The second part of the Second diwān, beginning:—

انما الله الله واحد
 فهو الغائب وهو الشاهد

After three unalphabetical Ġazals begin the Ġazals in the usual alphabetical order:—

دي گذشتيم بران دلبر و گفتيم دعا آخ

See Rosen, p. 241.

fol. 367^a. المربعيات مسط مagreeing with the in Rosen (*ibid.*), beginning:—

ستاك الله اي و يار آخ (sic)

This is followed by المقطعات, Muqattāt, beginning as in Rosen (*ibid.*):—

جامی سخن بر آئينه دل بود چوزنگ آخ

fol. 368^b. Rubā'is, beginning as in Rosen:—

تا ما ره تسبيح و ثنا مي يوم
لوح طلب از حرف دعا ميشونم

This diwān ends, like Rosen, p. 245, with the Mu'amimās in the names of the persons mentioned there.

For other copies see Sprenger, Oude Cat., p. 448, No. 2; Ethé, Bodl. Lib. Cat., No. 894, 36; No. 896, 11; and No. 955; Ethé, Ind. Office Lib. Cat., No. 1300, 2; and Nos. 1314 and 1315; Cat. des MSS. et Xylographes, No. 422, etc.

X.

fol. 371^a.

دیوان ثالث

DÎWÂN-I-SÂLIS.

The Third diwân, otherwise styled "The Conclusion of Life," with a short prose preface beginning:—

بسم الله الرحمن الرحيم
طرفه خطابیست ذ مشر قدم

The date of composition, A.H. 896 (A.D. 1490, 1491), is found here in the fourth line of the preface:—

اشار تسوید این بیاض و بنیاد تریخ این ریاض در شهر منه
مست و تسعین و ثماناهه اتفاق افعاد

The preface is followed by some poems in praise of God and the prophet; moral poems, some being in imitation of Anwari; and Marşıyas on the death of Khwâjah Ahrâr, whose date of death, viz. A.H. 895, is expressed thus on fol. 375^a:—

لپشند و لود و پیچ در شب شب
که بود سلح مه فوت احمد مرصل

fol. 375^a. Beginning of the usual alphabetical Ğazals:—

برامد شاه عشق از طور مینا
وزانها زد علم بر دیر مینا

fol. 396^a. Muqâṭṭâ'ât, beginning here:—

در فنون شاعری جامی ذ حد بردي من
وقت آن آمد که در کنج خموشی جا کنی
پیر گشتی در مساد شعر بردن با بیاض
چون قلم ترسم که روزی سر درین مسودا کنی
پایه مدح و خزل دالی که هست اکثر دروغ
بر کرام الکالبین تا کی دروغ املا کنی

This is really the second Qit'ah. The first Qit'ah, misplaced here by the scribe as the last of the Ghazals, runs thus:—

درین نشیعن ادبار جامیا کاری
اگر کنی له چنان کن که هرمسار هشی

fol. 397^b. Rubâ'is, beginning:—

معشوق ازل کسیکه دل بست بدرو
بیوند (خون کشت و بیومت بدرو

This diwân ends on fol. 399^a with the Maṣnawî and the two Mu'ammâs as in Rosen, p. 251.

The arrangement of the contents in this copy is identical with that in Rosen, pp. 245–252.

For other copies of the third diwân see Sprenger, Oude Cat., p. 448, 3; W. Pertsch, Berlin Cat., p. 870, No. 873; Ethé, Bodl. Lib. Cat., No. 897, 37 and No. 896, 12; Ethé, Ind. Office Lib. Cat., No. 1300, 3 and No. 1316; Cat. des MSS. et Xylographes, No. 422; Mélanges Asiatiques, vi., p. 104. Select poems of the three diwâns have been translated into German by Rosenzweig, Biogr. Notizen, etc., nebst Proben aus seinen Diwanen (Persisch und Deutsch), Vienna, 1840; Rückert, in Zeitschrift der D. M. G., ii., p. 26, iv., p. 44, v., p. 308, vi., p. 491, xxiv., p. 563, xxv., p. 95, xxvi., p. 461, and xxix., p. 191; Wickerhauser, Leipzig, 1855, and Vienna, 1858; Schlechta-Wessehrd (*vide* Zenker, ii., p. 496).

XI.

fol. 399^b.

مَعْمَائِي كَبِيرٌ

MU'AMMÂ-I-KABÎR.

Also called حلية العلل, Hilyat-ul-Hulal (see Ethé, Ind. Office Lib. Cat., No. 1378). This is the largest of all the treatises on riddles by Jâmi.

Beginning:—

بعد از کشایش مقال پستایش خوسته مال دانائی که معما

حقیقت آخ

From the introduction we learn that Jâmi made this extract from منتخب حل المطرز (see Hâj. Khal., vol. iii., p. 108,

and Ethé, Bodl. Lib. Cat., No. 1345), the two famous works on riddles and enigmas by Sharaf-ud-Din 'Ali al-Yazdi (*d. A.H. 858 = A.D. 1454*) the author of the well-known history called *ظفر نامہ*, *Zafar Nâmah*, noticed in Rieu, i., p. 173; Ethé, Bodl. Lib. Cat., No. 153, etc.

For other copies of this treatise see Haj Khal., vol. v., p. 638; Ethé, Bodl. Lib. Cat., No. 894, 32; No. 895, 28; and No. 896, 13; Ethé, Ind. Office Lib. Cat., No. 1357, 14 and No. 1378; W. Pertsch, Berlin Cat., p. 81, No. 2, and p. 131, No. 1; J. Aumer, p. 44, Nos. 134 and 135; Cat. des MSS. et Xylographes, p. 372, No. 19, and G. Flügel, iii., p. 542, No. 3.

XII.

fol. 414^b.

معنای متوسط

MU'AMMÂ-I-MUTAWASSIT.

Another treatise on riddles.

Beginning:—

بنام آنکه ذات اور اسما
بود پیدا چو اسما از معنا

In this treatise Jâmi gives the definition of *معنای*, and divides it into several classes, explaining and illustrating them by examples.

This is the same treatise as mentioned in G. Flügel, iii., p. 543, No. 4; Ethé, Bodl. Lib. Cat., No. 894, 31; No. 895, 29, and No. 896, 14; J. Aumer, p. 44, No. 135, ii., etc.

XIII.

fol. 421^b.

معنای صغیر

MU'AMMÂ-I-SAGÎR.

A third treatise on riddles, smaller than the preceding two.

Beginning:—

ای اسم تو کنج هر طلسمی
قانع ذ توهر کسی پامعنی

This is also called *منتصب حلیة الصل* (see Ethé, Ind. Office Lib. Cat., No. 1379), that is, an extract from the *حلیة الصل* (see above).

This is also mentioned in Ethé, Bodl. Lib. Cat., No. 894, 30; Nos. 895, 30, and 896, 15; G. Flügel, iii., p. 543, No. 5; J. Aumer, p. 44, No. 135 iii.

XIV.

fol. 427^b.

معنی اصغر

MU'AMMÂ-I-ASGAR.

A versified treatise on riddles. This is the last and the smallest of all the treatises of Jâmfî on the subject.

Beginning:—

چو از حمد و تسبیت یافته کام
بدان ای در معنای طالب نام

According to the following chronogram in the end it was composed in A.H. 890 (A.D. 1485):—

پنام ایرد ذهی در گرامی
که مشفت الماس نوک کلک جامی
چو فیض قدسی آمد چای تو بین
نباشد گر کندیش فیض تاریخ

The word **فیض** is equal to 890.

The same treatise is found in Rieu II., p. 876^a; Ethé, Bodl. Lib. Cat., No. 894, 29; No. 895, 31, and No. 896, 16.

XV.

fol. 428^b.

رساله عروض

RISÂLA-I-'ARÛD.

A treatise on prosody and metre.

Beginning:—

سیماں بیقیام و افر قادردا که حرکت صریع دوایر افداد
را آخ

The various metres used in poetry are explained and illustrated.

See Ethé, Bodl. Lib. Cat., No. 894, 33; No. 895, 33; No. 896, 17, and No. 969; Ethé, India Office Lib. Cat., No. 1380; W. Pertsch, Berlin Cat., p. 186, No. 4; G. Flügel, iii., p. 543, No. 6.

XVI.

fol. 435^b.

رساله قافیه

RISÂLA-I-QÂFIYAH.

A treatise on the rhyme of Persian poetry.

Beginning:—

بعد از تیعن بموزون ترین کلامی که قافیه سنجان انجمی
فصاحب آن

See G. Flügel, iii., p. 543, No. 7; Rieu, ii., p. 526^b; J. Aumer, p. 121, No. 315, 3; Ethé, Bodl. Lib. Cat., No. 894, 28; No. 895, 32, and No. 896, 18. See also Hâj. Khal., vol. iii., p. 425. It has been edited and translated into English by H. Blochmann, in his "Prosody of the Persians," 1872, pp. 75-86.

XVII.

fol. 437^a.

بهرستان

BAHÂRISTÂN.

A collection of moral anecdotes and bare notices on the lives of some distinguished holy men and poets in prose and verse. Another title given to this work is روضة الاخيار و نصفة الابرار Rauḍat-ul-Akhyâr-u-Tuhfat-ul-Abâr.

Beginning:—

چو مرغ امر ذی بالی د اخاز

نه از نیروی حمد آید پیرواز

In the preface it is stated that while Jâmi was giving lectures to his son Diyâ-ud-Dîn Yûsuf on Sa'dî's valuable Gulistân, he was tempted to produce a similar work in imitation of it. Although Jâmi fairly admits that in his present production he can never cope with the celebrated Sa'dî, yet he does not lose the opportunity of pleading the superiority of

his patron Sultân Husayn (to whom he dedicated this work) over Sa'd bin Zingî, to whom Sa'dî dedicated his *Gulistân*.

گلستان گرچه معدی کرد ازین بیش
بنام معد بن ذنگی تمامش
بهارستان من نام از کسی یافست
که شاید معد بن ذنگی خالدش

This work, like the *Gulistân* of Sa'dî, is divided into eight chapters called *Raudâs*, and was completed in A.H. 892 = A.D. 1487, as will appear from the following concluding line:—

بوقتی هد آخ ر که تاریخ هجرت
شود نهصد ار هشت بر وی فرازی

For other copies see Rieu, ii, p. 755; Ethé, Bodl. Lib. Cat., No. 894, 27; No. 895, 27, No. 896, 19, and Nos. 962-964; Ethé, Ind. Office Lib. Cat., Nos. 1383-1386; Browne's Camb. Univ. Lib. Cat., pp. 358-359; Rosen, Persian MSS., pp. 260-261 and 293; J. Aumer, p. 52; W. Pertsch, Berlin Cat., pp. 882, 883 and 885; G. Flügel, i, p. 574 and iii, p. 542. Parts of the *Bahâristân* have been published in the "Wiener Anthologie," in Wilken's "Chrestomathie," p. 172, and in Spiegel's "Chrestomathia Persica," Leipzig, 1846, pp. 1-23. An English translation of the text was published by the Kama *Shastra* Society, Benares, 1887; an English version of the sixth *Raudâh* under the title "Persian Wit and Humour," by C. E. Wilson (see Trübner's Record, Nos. 187-190). For extracts in German translation, see Tholuck's "Bluthensammlung," p. 301. The full text, with a German translation, by Schlechta-Weissrhd, appeared in Vienna, 1846. Printed editions of the text: Lucknow (without date); Constantinople (with a Turkish commentary of Shâkir Efendi), A.H. 1252 and A.H. 1295. A Turkish commentary on the *Bahâristân* by the famous Sham'i (who is the commentator of several well-known Persian poems, such as the *Manṭiq-ut-Tayr* and *Pand Nâmah* of 'Attâr, the Maṣnawi of Jalâl-ud-Dîn Rûmî, the *Makhzan-ul-Asrâr* of Niẓâmi, the *Bûstân* of Sa'dî, the *Diwân* of Hâfiż, etc., and who died after A.H. 1000 = A.D. 1591) dedicated to Muḥammad Pâshâ, the Wazir of Sultân Murâd bin Salim (A.H. 982-1003 = A.D. 1574-1594) is noticed in Rieu, ii, p. 755, and Turkish Cat., p. 883; J. Aumer, p. 52; G. Flügel, i, p. 574; W. Pertsch, p. 107, and Berlin Cat., p. 883; Cat. Codd. Or. Lugd. Bat., i, p. 357; Browne's Camb. Univ. Lib. Cat., p. 359.

XVIII.

fol. 460^b.

رساله منشاٰت

RISÂLA-I-MUNSHAÂT.

Jâmi's letters and specimens of refined prose writings, otherwise styled Inshâ-i-Jâmi, رقعاٰت جامي انshaw جامي and Diwân-ur-Rasâ'il.

Beginning:—

بعد از انshaw صحایف نبا و محمدب لله الذي انزل علي عبده

الكتاب الع

See Ethé, Bodl. Lib. Cat., No. 894, 35; No. 895, 35; No. 896, 20; and No. 965; Ethé, Ind. Office Lib. Cat., Nos. 1387-1389; G. Flügel, i., pp. 264 and 265, and iii., p. 542; Cat. des MSS. et Xylographes, p. 371, No. 7.

The letters of Jâmi have been edited in the "Selections for the Use of the Students of the Persian Class," vol. vi. Calcutta, 1811.

XIX.

fol. 484^b.

رساله موسيقي

RISÂLA-I-MÛSÎQÎ.

A treatise on the science of music and its scales.

Beginning:—

بعد از ترلم بتفعات سپام خداوندي که مشعبه دالان مقامات

بندگي گوش اميد الع

In the preface Jâmi says that in his youth he took a fancy for music, and occasionally practised it by intonation. Subsequently he made up his mind to leave a treatise on the subject, and hence the present composition.

See Ethé, Bodl. Lib. Cat., No. 894, 34; No. 895, 34; and No. 896, 21; G. Flügel, iii., p. 543, No. 9, etc.

Written in a clear minute Nasta'liq in four columns, within gold and coloured borders, with a sumptuously adorned double-page 'unwâن

in blue and gold. Foll. 1^b and 2^a contain two profusely embellished stars, with two smaller stars, containing the name of the Silsilat-ud-Dahab in the centre, and ten gilt circles round the middle of each of the smaller stars containing the names of the twenty books in this volume (the three daftars of the Silsilat-ud-Dahab are counted here as separate works). The headings and the frontispieces at the beginning of each of the works are beautifully illuminated.

A seal of the Amīr-ul-Umarā Gāzī-ud-Dīn ‘Imād-ul-Mulk Firuz Jang Bahā’ur, dated A.H. 1151 is stamped on fol. 1^a.

No. 181.

fol. 358; lines and size same as in the preceding copy.

VOL. II.

This volume, containing the collection of Jāmī's prose works only, is introduced by some preliminary lines beginning (on fol. 2^b) as in Ethé, Ind. Office Lib. Cat., No. 1357:—

حمدی که لواح ائمه معاویت معرفتیش دل گوشہ نشینان زاویه
محبت را منور مازد ^{الله}

Contents:—

L

fol. 3^a.

تفسیر فاتحه الكتاب

TAFSÎR-I-FÂTIHAT-UL-KITÂB.

An Arabic commentary on the سورة فاتحة or the first Sūrah of the Qur'ān.

Beginning with an Arabic preface:—

الحمد لله رب العالمين من الاولين والآخرين الرايمين ^{الله}

The Commentary itself begins on fol. 6^a.

The text of the Qur'ān is written in red.

For other copies see G. Flügel, iii., p. 375, No. 8; Ethé, India Office Lib. Cat., No. 1357, 1, etc.

II.

fol. 10^a.

چهل حدیث

CHIHL HADÎS.

Forty sayings of the Prophet paraphrased in Persian verses.
Beginning:—

صحیح ترین حدیثی که راویان مجالس دین و محدثان مدارس

یقین الـ

This treatise was composed in A.H. 886 = A.D. 1481. See Rieu, i., p. 17, and ii., p. 828, No. 1; Ethé, Bodl. Lib. Cat., No. 894, 20; No. 895, 14; Ethé, India Office Lib. Cat., No. 1357, 2.

III.

fol. 11^b.

مناسک حج

MANÂSIK-I-HAJJ.

A treatise on the rites of the pilgrimage.
Beginning with a short preface:—

الحمد لله الذي جعل الكعبة البيت العرام الـ

Jâmi wrote this work, as he says in the preface as well as at the end, during his short stay at Bagdâd on his way to pilgrimage at Mecca and Madinah in A.H. 877 = A.D. 1473. The author has noted down all the rites and principles of the pilgrimage, mentioning therein the difference of opinions and views of the four celebrated Imâms, viz., Abû Hanîfah, Shâfi'i, Mâlik and Hanbal, in performing the rites of this sacred ceremony. The work is divided into seven Faâls, or sections, of which the sixth is the largest. The last one is in Arabic.

In the following lines at the end Jâmi more precisely gives the date of its composition, viz. Thursday, the 22nd Sha'bân, A.H. 877:—

وقع الفراغ من تاليف هذه الاوراق و جمعها ضحوة يوم
الخميس الثاني والعشرين من شعبان المعظم المنظم في شهر
سنة سبع و سبعين و ثمانمايه بمدينه السلام بغداد وقت التوجه

الى بيت الله العرام وانا الفقير عبد الرحمن بن احمد الجامي
وفقه الله سجائنه الج

For other copies see Ethé, Bodl. Lib. Cat., No. 894, 26; No 895, 16;
Ethé, India Office Lib. Cat., No. 1357, 3; W. Pertsch, Berlin Cat.,
p. 166, No. 21.

IV.

fol. 22^b.

شواهد النبوة

SHAWĀHID-UN-NABŪWAT.

The evidence of the prophet's divine mission, composed in A.H. 885.
Beginning:—

الحمد لله الذي ارسل رسلاً مبشرين و منذرين الج

The work deals with the evidences of the divine missions of Muhammad manifested before his birth, during the different periods of his life and after his death, as well as those that were displayed in his companions, the Imāms and others.

شواهد النبوة لتقوية يقين اهل الفتوة, appears here on fol. 23^b, line 2.

It is divided into a مقدمة (Introduction), Seven Rukn (Books) and a خاتمه (Conclusion).

The following headings will give an idea of the contents of the work:—

fol. 23^b.

مقدمة در بيان معنی نبی و رسول و انبه تعلق بدان دارد

fol. 24^b.

رکن اول در شواهد و دلایل که پیش از ولادت ظاهر شده است

fol. 29^b.

رکن ثانی در بيان انبه از مولود تا مبعث ظاهر شده است

fol. 36^b.

رکن ثالث در بيان انبه از بعثت تا هجرت ظاهر شده است

fol. 42^b.

رکن رابع در بیان انچه از هجرت تا وفات ظاهر شده است و ان
دو قسم است قسم اول در بیان دلائل و شواهدی
که اوقات ظهور آن در کتبی که ماند این کتاب است
افتاده اند متعین بود

fol. 59^a.

قسم ثانی از رکن رابع در بیان شواهد و دلایلی که
اوقات وقوع آن در کتبی که ماند این کتاب است
تعین نیافرته بود

fol. 70^a.

رکن خامس در بیان انچه بیکی ازین اوقات نداشته باشد و در
بیان انچه دلالت آن بعد از وفات ظاهر شده باشد
و آن دو قسم است قسم اول در بیان انچه
خصوصیت بیکی ازین اوقات نداشته باشد

fol. 72^a.

قسم ثانی در بیان انچه دلالت آن بر نبوت نبی
صلی اللہ علیہ وسلم بعد از وفات وی ظاهر
شده است

fol. 84^a.

رکن سادس در شواهد و دلایلی که از صب کرام و الله عظام
رضی الله عنہم به ظهور آمده است

fol. 101^a.

رکن سابع در ذکر شواهد و دلایلی که از تابعین و تابع تابعین
تا طبیت صوفیه رحمہم الله ظاهر شده است

fol. 106^a.

شانده در عقوبات اعدا

The date of composition, A.H. 885 = A.D. 1480, is given in the following versified chronogram at the end:—

در ان و قم انعام آن دست داد
که تعمته بود تاریخ مال

The word **تعمته** is equal to 885.

For other copies of the *Shawâhid-un-Nabûwat*, see Rieu, i., p. 146; Ethé, Bodl. Lib. Cat., No. 894, 4; No. 895, 1; Nos. 967 and 968; Ethé, Ind. Office Lib. Cat., No. 1357, 6 and No. 1374; W. Pertsch, Berlin Cat., p. 40, No. 13; p. 90, No. 3, and p. 529; J. Aumer, pp. 101–103; Cat. des MSS. et Xylographes, p. 370, No. 422, i.; Cat. Codd. Or. Lugd. Bat., iv., p. 299.

A Turkish translation of this work by Lâmi'i is noticed in G. Flügel, iii., p. 126.

V.

fol. 107^b.

نفّعات الانس

NAFAHÂT-UL-UNS.

The well-known work of Jâmi, containing the biographical notices on the lives of the distinguished Sufis and saints who lived from the second century of the Muhammadan era down to the author's own age.

Beginning:—

الحمد لله الذي جعل ملائقي قلوب اولياء الْحَجَّ

In the preface Jâmi says that the source and origin of his present composition is the *Tabaqât-us-Sûfiyah* of Shaykh 'Abd-ur-Rahmân Muhammâd bin Husayn-us-Sulami-an-Nishâpûri (d. A.H. 412 = A.D. 1021, see Rieu, Arabic Cat., p. 438), which was divided into five *Tabaqah*, each consisting of twenty notices. This *Tabaqât* was later on enlarged by Shaykh-ul-Islâm Abû Ismâ'il 'Abd Ullâh bin Muhammâd ul-Ansârî ul-Harawi, who, according to his own statement, as mentioned in this work (see the printed edition, p. 377) was born on the 2nd of Sha'bân, A.H. 396 = A.D. 1005, and died, according to Hâj. Khal., vol. vi., p. 129, and Rieu, Arabic Cat., p. 710, in A.H. 481 = A.D. 1088. But as this last recension did not include the account of the Shaykh-ul-Islâm and omitted the notices of some of his predecessors, his contemporaries and his followers, Jâmi took up the task in A.H. 881 = A.D. 1476 at the request of the celebrated Mir 'Ali Shîr (d. A.H. 906 = A.D. 1500), made considerable additions to the contents, and added the accounts of the celebrated

Şâfi's omitted by the Shaykh-ul-Islâm, thus bringing down the work to the eighth century of the Hijrah. He further states that, as the work of the Shaykh-ul-Islâm was written in the old language of Herât, he wrote this in the modern style of his time.

Jâmi then proceeds to explain the meanings of several mystic terms and Şâfiistic doctrines and principles relating to Şâfiism, which he quotes or translates from several well-known authorities, such as the 'Awârif-ul Ma'ârif of Shihâb-ud-Dîn Abû Hafâs 'Umar bin 'Abd Ullâh us-Suhrawardî (d. A.H. 632 = A.D. 1234). See Hâj. Khal., vol. iv., p. 275; the Kashf-ul-Mahjâb of Shaykh Abul Hasan 'Ali bin 'Uşmân al-Ğaznawî (d. A.H. 456 or 464 = A.D. 1063 or 1071); see Rien, i., 343, and also compare Hâj. Khal., vol. v., p. 215; the Tafsîr-i-Kâbir of Imâm Fâkhr-ud-Dîn Muhammâd bin 'Umar ar-Râzî (d. A.H. 606 = A.D. 1209); see Hâj. Khal., vol. vi., p. 5; the Dalâ'il-un-Nabûwat of Imâm Mustâqfîrî an-Nâsafî al-Hanâfî (d. A.H. 432 = A.D. 1040); see Hâj. Khal., vol. iii., p. 237, etc.

The work is apparently divided into three sections: First, notices on the lives of the distinguished holy saints, beginning with Abû Hâshîm as-Şâfi, a contemporary of Sufyân-us-Şaurî who died in A.H. 161 = A.D. 777. Secondly, biographical accounts of the Şâfi poets from Sanâ'i to Hâfiż; and thirdly, notices on female saints, beginning with Râbi'a. The notices are in chronological order.

The full title of the work, نھات الانس من حضرات القدس, appears on fol. 108*, line 5.

In the concluding line the author says that he completed the work in A.H. 883 = A.D. 1478.

For other copies see Rien, i., p. 349; Ethé, Bodl. Lib. Cat., No. 894, 3; No. 895, 3, and Nos. 957-961; Ethè, Ind. Office Lib. Cat., No. 1357, 8, and Nos. 1359-1367; De Sacy, Notices et Extraits, xii., pp. 287-436; Wiener Jahrbücher, vol. 84; Anzeigeblatt, p. 40; W. Pertsch, Berlin Cat., p. 40, No. 14; p. 89, No. 2 and p. 558; Fleischer, Dresden Cat., p. 408; Hâj. Khal., vi., p. 367, etc. A Turkish translation of the work by Mir 'Alî Shir Nawâ'i, is noticed in Rien, Turkish Cat., p. 274; another by Lâmi'i has been printed in Constantinople. The Nafahât has been printed by W. Nassu Lees, Calcutta, 1859.

VI.

fol. 246*.

لمعات

LAMA'ÂT.

The usual title أشعة اللمعات, Ash'rât-ul-Lama'ât, appears on fol. 247*, line 8.

This is a commentary on the *Lama'ât* (a treatise on mystic love) of *Fakhr-ud-Din 'Irâqi* (see No. 89 above).

Beginning :—

لولا لمعات برق نور القدم
من نصر حمي الجود وحي الكرم

'Irâqi composed the *Lama'ât* at Qûniyah while attending the lectures of *Shaykh Sadr-ud-Din Qûniyawi* (*d. A.H. 672 = A.D. 1273*) on the *Fusûs-ul-Hikam* of *Muhi-ud-Din Ibn-i-'Arabi* (*d. A.H. 638 = A.D. 1240*).

In the preface Jâmi states that like many others he at first did not believe the *Lama'ât* of 'Irâqi to be a true Sûfi tract, but being requested by Amir 'Ali *Shir* to revise the said work, Jâmi found it a very learned and useful tract on Sûfism, and subsequently wrote the present commentary.

The preface is followed by an introduction relating to religious and divine knowledge.

The commentary on the text begins thus on fol. 250^b :—

الحمد لله رب العالمين
الحمد لله رب العالمين

The date of composition, A.H. 886 = A.D. 1481, is given in the following versified chronogram at the end :—

واد قال الممتهن قد بدأ
بما قال تاريخ اتمامه

The word *الممتهن* is equal to 886.

The text is marked with red lines throughout.

For other copies, see Rieu, ii., p. 594; Ethé, Bodl. Lib. Cat., No. 894, 11; No. 895, 5; and No. 966; Ethé, Ind. Office Lib. Cat., No. 1357, 11; Cat. des MSS. et Xylographes, p. 371, No. 8; W. Pertsch, Berlin Cat., p. 28; Haj, Khal., v., p. 335.

VII.

fol. 280^b.

شرح قصيدة ميعية خمرية

Usually styled as *لواع*. A commentary on the *Cusidat Khurriyyah*, or the "Wine Qâsidah" of *Shaykh 'Umar Ibn-ul-Fâriî* (*d. A.H. 632 = A.D. 1234*). See Haj, Khal., vol. iv., p. 537.

Beginning:—

بسم الله الرحمن الرحيم مسحاته من جميل ليس لوجهه ثقاب
الا سور الح

The commentary itself begins on fol. 284^b,
It was composed in A.H. 875 = A.D. 1470, as expressed by the words
شهر صفر in the concluding line:—

تاریخ مد و ممال وی از شهر صفر

For other copies see Rieu, ii., p. 808^a, No. 2, and p. 828^b, No. 4;
Ethé, Bodl. Lib. Cat., No. 894, 12 and No. 895, 6; Cat. Codd. Or. Lugd.
Bat. ii., p. 72; W. Pertsch, Berlin Cat., p. 282, etc.

VIII.

fol. 294^b.

شرح قصيدة تائید فارغية

Better known by its proper title, *Nazm-i-Durar*. A
commentary on the *قصيدة تائید في التصوف* of the same 'Umar
Ibn-ul-Fárid, see Hág. Khal., vol. ii., p. 85.

Beginning:—

بسم الله الرحمن الرحيم يا كا خداوندي كه صفات کائناست نامه
مهماں و معايش او میت ال

The explanation of every verse of the text is elucidated by a *Rubá'i*
attached to it, in which the commentator vividly represents the original
idea.

Other copies of the commentary are noticed in Ethé, Bodl. Lib. Cat.,
No. 894, 14; No. 895, 7; Ethé, India Office Lib. Cat., No. 1357, 17;
G. Flügel, i., p. 461, etc.

IX.

fol. 300^b.

شرح رباعيات

SHARH-I-RUBA'İYÂT.

The author's commentary on some of his own *Rubâ'i*s.

Beginning :—

حَمْدًا لِلَّهِ هُوَ بِالصَّمْدِ حَقِيقٌ
دَرِ بَصَرٍ نَوَالِشُ هُمَّهُ ذَرَاتُ غَرِيقٍ

The first Rubā'i commented upon runs thus :—

وَاجِبٌ كَهْ وَجُودٌ بَخْشٌ نُوْ وَكَهْنٌ اَمْسٌ
لَتْصِيرٌ وَجُودٌ بَخْشِشٌ قُولٌ كَنْ اَمْسٌ
گُونِمٌ سُخْنٌ نَغْزٌ كَهْ مَغْزٌ سُخْنٌ اَمْسٌ
هَسْتِيٌ اَمْسٌ كَهْ هَمٌ هَسْتِيٌ وَهَمٌ هَسْتِيٌ كَنْ اَمْسٌ

See Rieu, ii., pp. 827* and 834*; Ethé, Bodl. Lib. Cat., No. 894, 15; No. 895, 11; Ethé, Ind. Office Lib. Cat., No. 1357, 12 and No. 1377; Sprenger, Oude Cat., p. 280, No. 1; Cat. des MSS. et Xylographes, p. 373, No. 28; W. Pertsch, Berlin Cat., p. 280, No. 1, etc.

X.

fol. 310^b.

رَسَالَةُ لِوَاحِ

RISÂLA-I-LAWÂ'IH.

A collection of Sūfīc doctrines with paraphrases in Rubâ'is.
Beginning :—

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ رَبِّ وَفَقِيلَا لِلتَّكَمِيلِ وَالتَّسْعِيمِ لَا إِحْصَى
ثُنَاءً عَلَيْكَ الْحَمْدُ

See Rieu, i., p. 44; Ethé, Bodl. Lib. Cat., No. 894, 16; No. 895, 12; and Nos. 971-975; Ethé, Ind. Office Lib. Cat., No. 1357, 15; and Nos. 1368-1371; W. Pertsch, Berlin Cat., p. 282, No. 3 and p. 284; Cat. des MSS. et Xylographes, p. 252, No. 256; Rosen Persian MSS., p. 292; J. Aumer, p. 21; Hāj. Khal., vol. v., p. 344, etc.

XI.

fol. 317*.

رَسَالَةُ شَرْحِ بَيْتَيْنِ مُشْتَوِيٍ

A commentary on the first two verses of Jalâl-ud-Dîn Rûmî's Maṣnawî, in prose and verses of the same metre as the Maṣnawî itself.

Beginning :—

حق جز نائي و ما جز لي له ايم
او دمي لي ما و ما لي ده ايم

The commentary on the first line of the Maṣnawi, viz. :—

پشواز نی چون حکایت میکند آن

begins thus on fol. 317^a :—

کیست نی آنکس که گوید دمدم آن

and on the second line, viz. :—

کن نیستان تا مرا ببریده اند آن

begins on fol. 318^a.

The commentary ends with a خاتمه, or epilogue, which opens thus :—

خیز جامی بال همس باز کن آن

See Rieu, ii., p. 863^a, No. 13; Ethé, Bodl. Lib. Cat., No. 894, 17; No. 895, 8; Ethé, India Office Lib. Cat., No. 1357, 13; W. Pertsch, Berlin Cat., p. 43, No. 40 and p. 1052, No. 1; Cat. Codd. Or. Lugd., Bat. II., p. 112, etc.

XII.

fol. 319^b.

شرح بیت امیر خسرو

A commentary on a verse of Amir Khusrau of Dihli, in prose and verse.

Beginning :—

بسم الله الرحمن الرحيم يامن لارب خيره ولا الله مسواد آن

The verse commented upon is—

ز دریای شهادت چون نهینک لا برارد سر
تیعم فرض گردد لوح را در وقت طوفانش

See Ethé, Bodl. Lib. Cat., No. 894, 18; No. 895, 9; Ethé, Ind. Office Lib. Cat., No. 1357, 19; W. Pertsch, Berlin Cat., p. 166, No. 8, etc.

XIII.

fol. 320^b.

رسالة مشرح حدیث

RISÂLA-I-SHARH-I-HADÎS.

کان فی عما ما تصره هوا
 ابن کان ربنا قبل ان یخلق خلقه to the question asked by
 ابو ذر بن العقیلی, Abû Dar bin ul-Uqaylī.

Beginning:—

ای پاک ز حیز و مبرا ذ مکان الخ

See Rieu, ii., p. 862^a, No. 8; Ethé, Bodl. Lib. Cat., No. 894, 19;
 No. 895, 10; Ethé, Ind. Office Lib. Cat., No. 1357, 18, etc.

XIV.

fol. 321^b.

رسالة لا اله الا الله

An explanation of the formula "There is no God but Allah."
 Beginning:—

بسم الله الرحمن الرحيم من طلب البر من الباري فهو
 مشرك الخ

The commentator explains the formula by giving the meanings of the three letters ها, لام, الف, which are common in it.

It is also styled رساله تعلیلیه Risâla-i-Tahliliyah.

See Ethé, Ind. Office Lib. Cat., No. 1357, 20.

This tract is very seldom found in copies of the Kulliyât mentioned in other catalogues.

XV.

fol. 324^b.

رساله طریق توجه

RISÂLA-I-TARIQ-I-TAWAJJUH.

A tract on the rules of the Sufic devotion to God.

Beginning:—

مر رشته دولت اي برادر بکف آر
و بن عمر گرامی بخساروت مگذار

رساله در هراپط 26 رساله در مراقبه و ذکر در طریق 4 نوشته شده است. See also Ethé, Ind. Office Lib. Cat., No. 1357, 7; Rieu, ii., pp. 863^a, No. 12, and 876^a, No. 6.

The last folio of this tract is missing, and it breaks off suddenly with the following words:—

متحقق گشته دیدار وی بمقتضای هم الدین . . .

XVI.

fol. 325^a.

رساله وجودیه

RISALA-I-WAJUDIYAH.

رساله وجودیه در تحقیق و اثبات واجب الوجود.

A tract in Arabic giving the proofs of the Absolute.

Beginning:—

بسم الله الرحمن الرحيم الوجود اي ما ينضمه إلى الماهيات

الخ

See Ethé, Bodl. Lib. Cat., No. 894, 24; Ethé, Ind. Office Lib. Cat., No. 1357, 5.

This portion of the MS. is dated A.H. 970.

XVII.

fol. 326^b.

شرح کافیه

SHARH-I-KAFIYAH.

شرح ملا الفواید الضیائیه, and better known as جامی. An Arabic commentary on the Kāfiyah of Ibn-ul-Hājib (d. A.H. 646 = A.D. 1248).

Beginning:—

الحمد لولي و الصلة على بيته و على الله و اصحابه الـ

In the preface Jīmī states that he wrote this commentary for his son Dīyā-nd-Dīn Yūsuf, after whom he styled the work as **فواید خیاۃ**.

The accurate date of its completion, viz., Saturday morning, 11th of Ramaḍān, A.H. 897, is given in the end. This portion of the Kulliyāt contains marginal notes and interlinear glosses in several places.

Other copies of this commentary are noticed in Ethé, Bodl. Lib. Cat., No. 894, 2 and No. 970; Ethé, Ind. Office Lib. Cat., No. 1357, 22; G. Flügel, i., p. 167; Cat. des MSS. et Xylographes, p. 158, No. 64.

Printed in Calcutta, 1818; Constantinople, 1820; and lithographed in Lucknow, 1887.

XVIII.

fol. 395^a.

رسالة صرف

RISĀLA-I-SARF.

A Persian treatise in prose and verse on Arabic inflexions, and is therefore also styled as **صرف منظوم و منتشر**.

See Ethé, Ind. Office Lib. Cat., No. 1357, 21.

Beginning:—

بسم الله الرحمن الرحيم صرف اللسان نحو ثانية اولي و عظمت
البيان الى نعم ثاتم انبياته الـ

Only a few lines are missing from the end.

Written in a clear minute Nasta'liq.

The decorations in this volume are identically the same as in the first volume with a similar number of gilt but faded circles on fol. 1^b and 2^c, containing the names of twenty-two works in this volume; but from the numbers enumerated above it will be seen that four books, most probably **سخنان خواجه پارما — نشر الالانی — نقد النصوص** and **رسالة في تحقیق مذهب صوفیہ** (which the faded stars do not clearly reveal) are missing from this volume.

Although the two volumes are written in two different hands and some portion of the first volume is dated A.H. 1017 and of the second A.H. 970, yet, from the nature of the arrangement of these collections

in the two volumes and from the identity of the decorations, it is clear that one volume is a continuation of the other.

No. 182.

fol. 284; lines 21; size $13\frac{3}{4} \times 9$; $9\frac{1}{2} \times 5\frac{3}{4}$.

هفت اورنگ

HAFT AURANG.

An excellent copy of the Haft Aurang, or the Seven Maṣnawis of Jāmi, dated A.H. 908.

Contents:—

I.

fol. 1^b.

سلسلة الذهب

First daftar on fol. 1^b; second daftar, fol. 48^b; third daftar, fol. 68^b.

II.

fol. 82^b.

سلامان و ایصال

III.

fol. 97^b.

قصة الاحرار

IV.

fol. 119^b.

سبحة الابرار

V.

fol. 156^b.

یوسف زلیخا

With illustrations of the old Persian style on foll. 167^b and 191^b.

VI.

fol. 208^b.

لیلی مجنون

VII.

fol. 255^b.

مُرُد نَامَهُ اسْكِنْدَرِي

Written in a beautiful Nasta'liq, in four columns, within gold and coloured borders. The first two pages at the beginning of each book are luxuriously adorned. The headings are written on floral gold grounds throughout.

Colophon:—

٩٠٨
تَعْتَ الْكِتَابَ . . . تَعْرِيرًا فِي مُلْحَنِ رَمَضَانِ مُصَانَ

Scribe شاه محمد الكاتب

A copy of the Haft Aurang, supposed to be the autograph of Jāmi, is described in detail by Rosen, pp. 215–259.

No. 183.

foll. 269; lines 19; size 8½ × 6; 6½ × 4½.

The same.

Another copy of the Haft Aurang of Jāmi, dated A.H. 928. Beginning with the prose preface as in No. 179 above.

حَمْدُ الرَّبِّ جَلِيلٌ مِّنْ عَبْدِ ذَلِيلٍ الْحَمْدُ

Contents:—

fol. 3^a.

I.

سلسلة الذهب

First book, fol. 3^a; second book, fol. 59^b; third book, fol. 85^b.

II.

fol. 100^b.

صلامان و ایصال

III.

fol. 118^b.

تحفة الاعمار

VOL. II.

IV.

fol. 143^b.

صيحة البار

V.

fol. 185^b.

ليلي و مجنون

VI.

fol. 237^b.

خود نامه اسکندری

The Yūsuf Zalīkhā is wanting in this copy.

Written in a clear Nasta'liq, in four columns, within gold-ruled borders, with a double-page illuminated 'unwān' in the beginning, and a decorated heading at the beginning of each book. The headings are written in gold, blue, and red.

According to the colophon this MS. was written in the Madrasa-i-Jalāliyah of Herāt at the end of Ramaḍān, A.H. 928.

Scribe مصود بن الحسن البروي

No. 184.

fol. 219; lines 15; size $9\frac{1}{2} \times 6\frac{1}{2}$; $5\frac{1}{4} \times 2\frac{1}{2}$.

سلسلة الذهب

SILSILAT-UD-DAHAB.

A very fine copy of the Silsilat-nd-Dahab, dated A.H. 995. Beginning as usual (see No. 179 above).

fol. 1^b. First daftar.fol. 138^b. Second daftar.fol. 179^b. Third daftar.

The earlier portion of the MS. contains in some places word-meanings and marginal notes.

Written in a clear Nasta'liq, within gold and coloured borders on nice thick paper, with an illuminated frontispiece at the beginning of each daftār.

The colophon is dated A.H. 995.

No. 185.

fol. 246; lines 25; size 10 × 6½; 7 × 3½.

دفتر اول سلسلة الذهب و دیوان جامی
(بخط مصنف)

The first daftār of the *Silsilat-ud-Dahab* and the minor lyrical poems of Jāmī, supposed to be in the author's own handwriting.

I.

fol. 1^b.

سلسلة الذهب

The first daftār of the *Silsilat-ud-Dahab*.
Beginning as usual:—

لله الحمد قبل كل كلام آخ

II.

دیوان

This MS. copy is considered valuable not only on account of its being supposed to be an autograph of the author, but also because it contains those poems which Jāmī, when he had reached his fiftieth year, dedicated to Sultān Abū Sa'īd, and which he subsequently included in the two parts of his first *diwān* in A.H. 884. (See No. 179, 8 above.)

The contents of this copy of the *diwān* almost exactly agree with those of the copy dated A.H. 874 noticed in Ethé, Ind. Office Lib. Cat., No. 1307.

Contents:—

fol. 79^a. The usual earlier preface with the dedication to Sultān Abū Sa'īd, beginning:—

موزون ترین کلامی که غزل سرایان انجمان آخ

At the end of this preface Jâmi says that he had then reached his fiftieth year.

fol. 81^a. The usual initial Ĝazal of the second part of the first diwân—

بسم الله الرحمن الرحيم
اعظم اسماء علیم حکیم

The second poem is headed فی توحید الباری حز اسمه, and corresponds to the usual second; the third, beginning here—

ای ذات تواز صفات ما پاک آخ

corresponds to the initial Ĝazal under ك on fol. 284^a of the second part of the first diwân in No. 179; the fourth is headed فی النعمت البُنی علیه الصلة و السلام, and begins—

ای پروردۀ ر افتتاب آخ

corresponding to the third Ĝazal of the second part of the first diwân; the fifth begins—

ای خاک ره تو عرض را قاج آخ

agreeing with the initial Ĝazal under ج in the second part of the first diwân on fol. 263^b, line 8, in No. 179 above.

fol. 82^b. Tarji'bands headed نعمت رسول خدامت صل و مسلم علیه, beginning:—

ما معین چیست خاک پایی محمد آخ

Under this heading are twelve Tarji'bands, all rhyming in the word محمد, agreeing with the Tarji'bands on foll. 237^b-238^a of the first part of the first diwân in No. 179 above. The burden runs thus:—

لیس کلامی یعنی بعثت کماله آخ

در منقبت الامام علی بن موسی الرضا رضي الله تعالى عنهما beginning—

سلام علی آل طاها و یامین آخ

corresponding to line 14, fol. 245^a, of the second part of the first diwân in No. 179; then comes a long Qâṣidah headed درموعظه است این قصيدة, beginning—

چو پیوند با دوست میشواهی ای دل آخ

corresponding to fol. 233^a, line 24, of the first part of the second diwân in No. 179.

fol. 85^a. Beginning of the usual alphabetical Ĝazals of the second part of the first diwân:—

یامن بدا جمالک فی کل ما بدا آخ

fol. 230^a. The usual Musammat of the second part of the first diwân, beginning:—

الا ای ماد اوچ دلربائی آخ

fol. 230^b. Two series of Tarji'bands, the first headed الترجیعات در لیام مجاز گشته شده است, beginning—

ای بروی تو چشم جان روشن آخ

The second series, headed این نیز طریقہ مجاز است, begins on fol. 232^a:—

ای روی تو ماه عالم ارای آخ

These correspond to the two series of the Tarji'bands on foll. 239–241 of the first part of the first diwân in No. 179. The third series, headed کرده درینجا بیان معرفت صوفیان, and beginning with the line

صبحدم پاده مشبه زدیم آخ

corresponds to fol. 238^b, line 25, of the first part of the first diwân in No. 179.

fol. 235^b. در مرئیه حضرت مخدوم مکرم, beginning—

صاحب‌لان که پیشتر از مرگ مرده اند آخ

corresponds to fol. 241, line 10, of the first part of the first diwân in No. 179.

fol. 236^a. در مرثیه برادر است این beginning—

تا کی زمانه داع غم برو جگر نهد آخ

corresponds to fol. 241^b, line 7, of the first part of the first diwân in No. 179.

fol. 238^a. مقطعات, Muqâṭṭâ'ât. The first, beginning with the line—

رخ زرد دارم ذ دوری آن در آخ

like the one on fol. 213^b in copy No. 1307, Ethé, Ind. Office Lib. Cat., is a Ġazal and not a Qiṭâh; the second beginning with the line—

دلا منشین درین ویراهه چون چعد آخ

corresponds to the initial Qiṭâh of the second part of the first diwân. The Qiṭâhs are followed by a Maṣnawi headed این مشتوبست در قناعت, beginning with the line—

جامی اکر یافت درین کشت ذار آخ

and corresponding to the Qiṭâh at the end of the first part of the first diwân.

fol. 240^a. فی الرباعیات, Rubâ'is, beginning—

یا من ملکوت کل شئ بیده آخ

corresponding to the Rubâ'i under the letter ۵ on fol. 325^b of the second part of the first diwân in No. 179.

fol. 245^b. فی المعیّات, Mu'ammas, or the Riddles, beginning—

حاشا که نهم من از معما دامتی آخ

corresponds to the first Mu'amma of the second part of the first diwân.

The following names and symbols are noted on the margins against each of the Mu'ammas.

—میرزا ملک محمد—باير بهادر خان—سلطان عبد الطیف

—صدر—ارغون—م—م—(?) عبد العالق—ذین العابدین

سنجر—مهراب—مهیلی—امین—م—م—علی چان—م

— محمد آملي — صفي — يار محمد — زين العابدين — (?)
عبد القادر.

The Mu'ammās here differ to a great extent from those in other copies. Other copies of this earlier collection are noticed in Rieu, ii., pp. 644 and 646; Ethé, Bodl. Lib. Cat., No. 947; G. Flügel, i., pp. 570–572; Cat. des MSS. et Xylographes, p. 379.

The following note on fol. 1^a, in Jāmi's own handwriting, gives the date of birth of his son Diyā-ud-Din Yūsuf, viz., the last portion of Tuesday night, 9th Shawwāl, A.H. 882.

ولدت فرزند ارجمند ضياء الدين يوم Thursday الله تعالى لما
حسنا في الصف الاخير من ليلة الاربعاء التاسع من شهر شوال
سنة اثنين و ثمانين و ثماناً و تسعين و الكاتب ابوه الثقير عبد الرحمن
بن احمد الجامي عفني عنه

مولانا نظام الدين بن مولانا مري مولانا صبودي مولانا شمس الدين خواجي
expressing the same Hijri year of Diyā-ud-Din's birth, are written in Jāmi's hand.

The handwriting of the above note and the chronograms, as well as of the copy itself, is exactly identical with that of Jāmi's autograph copy in Rosen's Catalogue, at the end of which a facsimile of the author's handwriting is given.

A few Ġazals, Qit'as, Rubā'is and detached verses of Ġazals, noted on margins, are mostly in the author's hand.

Written in a clear, learned Naskh, within coloured borders.

No. 186.

foll. 139; lines 15; size $8\frac{1}{4} \times 5\frac{1}{4}$; $5\frac{3}{4} \times 3$.

An excellent, but undated, copy of the first daftār of the Silsilat-ud-Dahab.

Beginning as usual:—

لله الحمد قبل كل كلام الح

The name of the book is given within a beautiful illuminated circle on fol. 1^a.

Written in a beautiful clear Nasta'liq, within gold and coloured borders, with an illuminated frontispiece at the beginning. The headings are written in blue and gold.

Apparently 16th century.

No. 187.

foll. 16; lines 21; size $10 \times 6\frac{1}{2}$; $7\frac{1}{2} \times 4\frac{1}{2}$.

A copy of the third daftār of the *Silsilat-ud-Dahab*.
Beginning—

حمد ایزد له کار تسبیت ابدل آن

Written in a beautiful minute Nasta'liq, within four columns, with gold-ruled and coloured borders. A frontispiece at the beginning is beautifully illuminated. The headings are written in red.

Not dated, apparently 16th century.

No. 188.

foll. 68; lines 14; size $9\frac{1}{2} \times 6$; $6 \times 3\frac{1}{2}$.

تحفۃ الاحرار

TUHFAT-UL-AHRĀR.

A very old copy of Jāmī's *Tuhfat-ul-Ahrār*. Beginning with the prose preface as in No. 179, 3:—

حَمْدًا لِمَنْ جَعَلَ جَنَانَ آنَ

The poem itself begins on fol. 3:—

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
هَسْتَ صَلَى سُرْ خَوَانَ كَرَبَمْ

Written in a fine Nasta'liq, within gold-ruled borders and decorated margins, with a double-page 'unwān at the beginning.

The MS. is water-stained throughout.

Not dated, apparently 15th century.

No. 189.

fol. 68; lines 14; size $8\frac{1}{2} \times 5$; $5\frac{1}{2} \times 2\frac{1}{4}$.

The same.

Another fine copy of the *Tuhfat-ul-Ahrār*, beginning as in the preceding copy.

The MS. contains notes and word-meanings throughout.

Written in a fine clear Nasta'liq, within gold-ruled borders, with a decorated frontispiece at the beginning. The headings are written in gold and blue.

Not dated, apparently 16th century.

No. 190.

fol. 66; lines 14; size $7\frac{1}{2} \times 4\frac{1}{2}$; $5\frac{1}{2} \times 2\frac{1}{4}$.

The same.

Another copy of the *Tuhfat-ul-Ahrār*, beginning as above.

Written in a fine Nasta'liq, within gold and coloured borders, with a small faded frontispiece in the beginning. The headings are written in red.

The MS. is damaged throughout.

Not dated, apparently 16th century.

No. 191.

fol. 103; lines 15; size $6\frac{1}{4} \times 4$; $4\frac{1}{2} \times 2\frac{1}{4}$.

سبحة البار

SUBHAT-UL-ABRÂR.

A valuable old copy of the Subhat-ul-Abîrâr, the fourth Maṣnawi of Jâmi's Haft Aurang.

Beginning with the short prose preface as in No. 179, 4.

الْمَنَةُ لِلَّهِ كَهْ يَشُونَ كَرْ عَشْتَمَ الْكَ

The poem begins on fol. 2^b:—

ابتداء بسم الله الرحمن الرحيم
الرحيم المتعالي الأحسان

Written in a fine minute Nasta'liq, within gold and coloured borders and gold-sprinkled margins, with a fine and delicately-illuminated double-page 'unwâr at the beginning.

fol. 14*, 15*, 29* and 97* contain beautiful illustrations of the best Persian style.

This fine copy is due to the penmanship of the celebrated calligrapher سلطان محمد نور, Sultân Muhammad Nûr, who was a contemporary of the author, and flourished during the reign of Sultân Husayn Bâyqarâ (see Habib-us-Siyâr, vol. iii., Juz iii., p. 350).

According to Ilâhi (Oude Cat., p. 78) Sultân Muhammad Nûr was a pupil of the well-known calligrapher Sultân 'Ali Mashhadî, who died in Herât in A.H. 919 = A.D. 1513. See Habib-us-Sayîr, vol. iii., Juz iii., p. 344.

The scribe gives the date of transcription, 15th Diqa'd, A.H. 913, in the following line at the end:—

ابن كتابت که نسخه ایست بدیع

(?) حافظت محمود

بندۀ سلطان محمد بن نور

در چه ماه و چه سال نسبت نمود

پالزدہ روز رفته از ذی قعده
سال هجرت کتابت من بود

The words کتابت من are equal to 913.

No. 192.

foll. 110; lines 14; size $7 \times 4\frac{1}{2}$; $5\frac{1}{2} \times 2\frac{1}{2}$.

The same.

Another old, but slightly defective, copy of the Subhat-ul-Abrār, dated A.H. 927.

The prose preface and the first twenty-nine lines of the initial poem are wanting, and the MS. opens thus with the second poem:—

اَنْهَا اللَّهُ اَللَّهُ وَاحِدٌ اَكَلْ

Written in a clear Nasta'liq, within gold and coloured borders, with a decorated frontispiece in a later hand. The headings are written in blue and gold.

Scribe کمال

No. 193.

foll. 112; lines 14; size $8\frac{1}{2} \times 4\frac{1}{2}$; $5\frac{1}{2} \times 3$.

The same.

Another fine copy of the Subhat-ul-Abrār, with the prose preface.

Written in a fine clear Nasta'liq, within gold and coloured borders, with the headings written in gold and red.

Dated A.H. 935.

No. 194.

foll. 110; lines 14; size $7\frac{1}{2} \times 4\frac{1}{2}$; $5\frac{1}{4} \times 2\frac{3}{4}$.

The same.

Another copy of the *Subhat-ul-Abrâr*, dated *Şafar*, A.H. 980.
Beginning as above.

Written in a fine clear *Nasta'liq*, within gold and coloured borders,
with a small decorated heading at the beginning.

Scribe *خليل ابن درويش محمد الجامي*

No. 195.

foll. 36; lines 23; size $10\frac{1}{4} \times 6$; $8\frac{1}{2} \times 4$.

The same.

Another copy of the same *Subhat-ul-Abrâr*, with the prose preface.
Written in a minute *Nasta'liq*, in four columns, within gold and
coloured borders, with a small decorated frontispiece. The headings
are written in red.

Dated, *Şawwâl*, A.H. 1061.

Scribe *محمد علي الشيرازي*

No. 196.

foll. 152; lines 14; size $10\frac{1}{4} \times 6\frac{1}{4}$; $6 \times 3\frac{1}{2}$.

يوسف و زليخا

YÙSUF-WA-ZALÍKHÂ.

The romantic poem of *Yûsuf* and *Zalikhâ* (*Joseph* and *Potiphar's wife*). See No. 179 above.

Beginning as usual :—

الى خنجر امید بکشای
گلی از روضهٔ جاوید بسما

This excellent and most valuable copy of the *Yūsuf Zalikhā*, once worth one thousand *Muhurs*, was presented to Jahāngīr in the fifth year of his reign by 'Abd-ur-Rahīm Khān Khānān, son of the celebrated Bairām Khān. It was transcribed by the famous calligrapher Mir 'Alī of Herāt, and is dated the end of Rāmaḍān, A.H. 930.

The poem *Yūsuf Zalikhā* represents the story of Joseph in Chapter XII. of the Qurān. This chapter contains one hundred and eleven verses, and, unlike others, deals with only one subject. Jalāl ud-Dīn 'Abd-ur-Rahmān bin Abū Bakr as-Suyūṭī, *جَلَلُ الدِّينِ عَبْدُ الرَّحْمَنِ بْنُ أَبْو بَكْرٍ السِّيوْطِي* (d. A.H. 911 = A.D. 1505) in his *Itqān* (see Hāj. Khal, vol. i., p. 469; see also Brock, ii., p. 145, where Siyāṭī's numerous works are enumerated) says that this chapter was given by the prophet to those Madinese who embraced Islām at Makkah before the Hijrah. But al-Bayḍāwī * informs us that this chapter was revealed at Makkah on the occasion when the Quraysh, instigated by certain Jewish Rabbins, thought to puzzle the prophet by demanding of him the story of Joseph with the circumstances relating to the removal of Jacob's family to Egypt. In this Bayḍāwī is supported by several other authors.

This Qurānic story has been one of the most favourite subjects of poetical compositions among the Persian and Turkish poets. For a long time it was a popular notion that Firdausi was the first poet who gave a poetical version of this story of Joseph and Potiphar's wife; but it has lately been shown that Abū Muayyad of Balkh and Bakhtiyār, or Ahwāz before him, had made this romance the subject of a poem (see Browne's History of Persia, vol. ii., p. 146). It seems almost certain that 'Am'aq of Bukhārā (d. A.H. 1149 = A.D. 1736) was the first after Firdausi to write a *Yūsuf Zalikhā*. His Maṣnawī can be read in two different metres. 'Am'aq was followed by many, such as Jāmī

* The famous Qājī Nāṣir-ud-Dīn Abū Sa'īd 'Abd Ullāh bin 'Umar al-Bayḍāwī, *قاضی ناصر الدین ابو سعید عبد الله بن عمر البیضاوی* (died, according to the *Wāfi bil-Wafāyat*, in A.H. 685 = A.D. 1286, and according to Al-Yāfi'i in A.H. 692 = A.D. 1292, but according to Hamd Ullāh Mustaufi, who mentions Bayḍāwī's *Nizām-ut-Tawārikh*, composed in A.H. 674 = A.D. 1275, as one of his authorities, in A.H. 710 = A.D. 1310) the author of the well-known commentary on the Qurān called *Anwār al-tanzīl* و *امصار التأویل* (see Hāj. Khal, vol. i., p. 469), and of many other works (see Brock, ii., pp. 416-418).

(*d.* A.H. 898 = A.D. 1492); Qásim Khán Maují; Amír Humáyún (*d.* A.H. 979 = A.D. 1571); Názim of Herát (*d.* A.H. 1081 = A.D. 1670), who commenced the poem in A.H. 1058 = A.D. 1648 and completed it in A.H. 1072 = A.D. 1661; Shankat, the governor of Shiráz under Fath 'Alí Sháh. (In 1811, when Sir Gore Ouseley was staying at Shiráz, this poet was about twenty-two years of age; see Notices of Persian Poets, p. 50.) Mirzá Ján Tapish of Deldí, son of Yúsuf Beg Khán of Bukhárâ, also wrote a Yúsuf Zalikhâ (see Sprenger, Oude Cat., p. 297). According to a Tárikh, quoted in Ethé, India Office Lib. Cat., No. 1729, Tapish died in A.H. 1220 = A.D. 1805.

Among the poets who composed Turkish versions of the romance the following, among others, may be enumerated:—Shaykh Hamd Ullah bin Aqâ Shams-ud-Din Muhammâd, poetically called Hamdi (*d.* A.H. 909 = A.D. 1503); Maulânâ Shams-ud-Din Ahmâd bin Sulaymân, known as Ibn-i-Kamâl Pâshâ (*d.* A.H. 940 = A.D. 1533); 'Abd-ud-Dalîl al-Bagdâdî, poetically called Dihni (*d.* A.H. 1023 = A.D. 1614); Bihishtî (*d.* A.H. 979 = A.D. 1571); Shikâri; Khalifah, who composed his poem in A.H. 970 = A.D. 1562; Ni'mat Ullah al-Hünâzî; Muhammad Kâmi; Sinân bin Sulaymân (a noble of the court of Sultân Bâyazid Khán); and Yahyâ Beg, who died after A.H. 990 = A.D. 1582.

Jâmi's Yúsuf Zalikhâ is admitted on all hands to be the best Maṣnawi poem on the subject and has obtained the widest celebrity. "With us," says Mr. Fitzgerald, in his notice of Jâmi's life prefixed to his translation of Salâmân and Absâl, "his name is almost wholly associated with his Yúsuf and Zalikhâ, the Bahâristân, and this present Salâmân and Absâl, which he tells us is like to be the last product of his old age. And these three count for three of the brother stars of that constellation into which his seven best mystical poems are clustered under the name of Heft Aurang—those Seven Thrones to which we of the West and North give our characteristic names of 'Great Bear' and Charles's Wain."

Of all the works of Jâmi (for which see Nos. 179 and 180, etc.) the Yúsuf and Zalikhâ is no doubt the most popular. No Persian student in India is ever tired of reading the poem; and he makes it a point to learn some of its finest verses by heart in the same way as he commits to memory some of the fine verses from the Gulistân of Sa'dî and the Diwân of Hâfiż. In Europe, too, the merits of the poem have been duly acknowledged: "Le poème" (says Thornton) "des amours de Joseph et de Zulikha est considéré par les juges compétents de la littérature comme le plus bel ouvrage qui existe en Orient."

This romance, as I have noticed before, has been a common subject of poetical composition among the romantic poets whose dates range from the fourth to the present century of the Muhammadan era, but the most celebrated rendering of the legend is that by Jâmi, who has decorated it with all the graces of poetry.

The MS. is written in a perfect minute Nasta'liq, within gold illuminated borders, on fine thick, gilt-edged paper, with many coloured and gold floral-designed margins, and a most luxuriously-adorned double-page 'unwān'. Foll. 2^b and 3^a contain two beautiful richly illuminated stars. Foll. 1^a, 2^a, 56^b, 60^a, 78^b, 101^a, and 152^a contain full-page and highly finished illustrations in the best Persian style.

From the magnificent appearance and the exquisite decorations of the MS., as well as from the name of the scribe, it can at once be concluded that this copy of the Yúsuf Zalíkhá is no other than the one, worth one thousand *muhurs*, which was presented to Jahángir by 'Abd-ur-Rahmán Khán Khánán on Monday, the 2nd of Muharram, A.H. 1019, at Akbarábád—a fact of which the following mention is made by the contemporary historian of the emperor in Maásir-i-Jahángiri, fol. 33^a:

در روز دو شنبه دوم محرم منه هزار و نوزده دار الغلافه
اکبرآباد بسایه چتر آسمان پایه ارایش پد یرفت . . . و درین روز
یومش زلیخائی بخط ملا میر علی مصور و منذهب که هزار مهر
قیمت داشت و سپه مسالار خانگانان بطريق ییشکش ارسال داشته
بود معرض گردید الخ

Mauláná Mir 'Ali ul-Kátib, son of Mauláná Mahmúd Rafiqi, was one of the most accomplished Nasta'liq writers. He was born in Herát, but grew up in Mashhab, and spent part of his life in Bukhárá. The author of the *Mirát-ul-Álam*, fol. 417, says that, according to some, Mir 'Ali was a pupil of Mauláná Sultán 'Ali, d. c. A.H. 920 = A.D. 1514, to whom as a calligrapher Mir 'Ali is preferred; but that others conceive him to have been a pupil of Mauláná Zayn-ud-Din, who was a pupil of Sultán 'Ali, and died in A.H. 918 = A.D. 1512. The same author mentions that Mir 'Ali went to Máwará-un-Nahr in A.H. 918 = A.D. 1512, and died there in A.H. 924 = A.D. 1518. But the date of transcription of this copy, viz., A.H. 930 = A.D. 1523, proves that the date of the scribe's death, given by the author of the *Mirát-ul-Álam*, is erroneous. Moreover, Mir 'Ali's contemporary biographer, Sám Mirzá, in his *Tuhfa-i-Sámī*, composed in A.H. 957 = A.D. 1550, distinctly says that in A.H. 945 = A.D. 1538 Mir 'Ali went to Máwará-un-Nahr; and a chronogram composed by Mir 'Ali on the occasion of the foundation of a Madrasah in Bukhárá, A.H. 942 = A.D. 1535, and quoted (as stated in Rieu, ii., p. 531) by Rāqim, suggests that he was then residing in that city. Other authors refer his death to A.H. 951 = A.D. 1544 and A.H. 957 = A.D. 1550. See Dorn, *Mélanges Asiatiques*, vol. ii., p. 43.

Mir 'Alī was also a good poet, and adopted the *Takhallus Majnūn*. He wrote several treatises on the different characters of calligraphy.

The colophon runs thus:—

تمت الكتاب بعون الملك المستعان على يد العبد الضعيف
مير علي في اواخر رمضان منه ثلاثة و تسعمائة هجرة

No. 197.

foll. 156; lines 14; size $10\frac{3}{4} \times 6\frac{3}{4}$; $7 \times 3\frac{1}{2}$.

The same.

Another fine copy of the *Yūsuf Zalikhā*, dated A.H. 1018, due to the penmanship of the celebrated calligrapher Mir 'Imād, who flourished during the reign of Shāh 'Abbās I. (A.H. 985–1038 = A.D. 1577–1628), and was assassinated in A.H. 1024 = A.D. 1615.

The poem is introduced by the following Rubā'i:—

خوشت ر کتاب در جهان پاری نیست
در غمکده زمانه پاری نیست
هر لحظه ازو بکوشہ تمهاي
صد راه است و هرگز ازاری نیست

Written in a beautiful perfect *Nastalīq*, within coloured and gold decorated borders, on fine thick paper, with floral designed margins and a sumptuously illuminated double-page 'unwān'. The headings are written in blue and gold throughout.

Foll. 42^a, 59^a, 62^a, 85^a and 124^b contain full-page illustrations in the best Persian style.

No. 198.

foll. 135; lines 15; size $8\frac{1}{2} \times 5\frac{1}{2}$; $6\frac{1}{2} \times 3$.

The same.

An ordinary copy of the *Yūsuf-n Zalikhā*.

Written in ordinary Nasta'liq, within coloured borders, with a small frontispiece. The headings are written in red. Scanty notes and word-meanings are found on the margins in some places.

Not dated, apparently 17th century.

No. 199.

foll. 83; lines 14; size $8 \times 4\frac{3}{4}$; $6 \times 3\frac{1}{4}$.

خرد نامه اسکندری

KHIRAD NÂMA-I-ISKANDARÎ.

A copy of the Khirad Nâma-i-Iskandari of Jâmi (see 179, 7 above). Beginning as usual:—

اللهي كمال الهي ترامت
جمال جهان بادشاهي ترامت

Written in ordinary Nasta'liq.

Dated the 5th Ramadân, A.H. 1253.

Scribe عبد الرزاق

No. 200.

foll. 303; lines 15; size $9 \times 6\frac{1}{2}$; $5\frac{1}{2} \times 3\frac{1}{4}$.

دیوان اول

DÎWÂN-I-AWWAL.

Another fine old copy of Jâmi's first diwân. The contents of this copy agree with those of No. 179, 8, with a slight difference in some places.

Contents :—

fol. 1^a. The usual prose preface, beginning with the line :—

بسم الله الرحمن الرحيم
هست صلی مس خوان کریم

The preface is followed by the usual Qaṣidas, Tarji'āt, and Maṣnawis, as in Rosen, p. 233.

fol. 64^b. The usual short Maṣnawi at the end of the first part of the first diwān on fol. 244^a in No. 179, 8, beginning :—

جامی اگر یافت درین کشت زار آن

This Maṣnawi is followed by a Rubā'i :—

تا ده بودم بسی زیون افتاده آن

which is found at the end of the earlier preface in No. 184.

fol. *ibid.* The usual initial Ġazal of the second part of the first diwān, beginning :—

بسم الله الرحمن الرحيم
اعظم اسماء علیم حکیم

fol. 67^b. Beginning of the usual alphabetical Ġazal :—

یامن بدا جمالک فی کل مابدا آن

fol. 295^a. The usual Musammat, beginning :—

الا ای ماہ اوچ دلربائی آن

The Musammat is followed by the short Ġazal, beginning :—

رخ زرد دارم ذ دوري آن در آن

corresponding to fol. 238^a, line 12 in No. 184 above.

fol. *ibid.* Muqāṭṭa'āt, beginning with the usual initial Qiṭ'ah in No. 184 above :—

دلا منفیین درین ویراهه چون چند آن

Several Rubā'is are intermixed with the Qiṭ'as.

fol. 298^a-304^a. Purely Rubā'is.

Written in a clear Nasta'liq, within gold and coloured borders, with a small faded frontispiece.

Not dated, apparently 16th century.

No. 201.

foll. 178; lines 15; size $7\frac{1}{2} \times 5$; $5\frac{1}{4} \times 2\frac{3}{4}$.

Selections of Gazals, Rubâ'is, and Muqaṭṭâ'ât from the three diwâns. Beginning with the initial alphabetical Gazal of the third diwân:—

بِرَامِدْ هَاهَ عَمَقَ از طُورِ مِيَّنَا
وَذَالِجَا زَدْ عَلَمَ بِرَدِيرِ مِيَّنَا

foll. 155–178. Rubâ'is and Muqaṭṭâ'ât.

The greater part of the selection consists of the third diwân.

The folios towards the end of the MS. are badly damaged and pasted over with paper.

Written in an ordinary Nasta'liq, within red borders. In many places spaces for Gazals are left blank.

Not dated, apparently 17th century.

No. 202.

foll. 120; lines 11; size 7×5 ; $4\frac{3}{4} \times 3$.

بَهَارِسْتَان

BAHÂRISTÂN.

A pretty, small copy of the Bahâristân. See No. 179, 17, above. Beginning as usual.

Written in a clear Nasta'liq, within gold and blue borders, on fine, thick, yellow paper, with a small illuminated frontispiece in the beginning.

Dated A.H. 966.

No. 203.

foll. 249; lines 19; size $9 \times 5\frac{1}{2}$; $6\frac{3}{4} \times 3\frac{1}{2}$.

شواهد النبوة

SHAWĀHID-UN-NABŪWAT.

A fine copy of the Shawāhid-un-Nabūwat. See No. 180, 4, above.

Beginning as usual.

The first eight and the last eleven folios are supplied in a modern hand.

Written in a fine, clear Naskh, within gold and coloured bordets.
Not dated, apparently 16th century.

No. 204.

foll. 360; lines 17; size $10\frac{1}{2} \times 6\frac{1}{2}$; $7\frac{1}{2} \times 4$.

نفحات الانس

NAFAHĀT-UL-UNS.

A splendid, useful copy of the Nafahāt-ul-Uns (see No. 180, 5, above).

Beginning as usual.

'This copy contains useful notes and learned explanations on the margin, and an index (incomplete) in alphabetical order at the beginning.

This copy was written, as stated in the colophon, for the library of Dīn Muhammād Khān, the son of Jāni Beg Sultān and 'Abd Ullāh Khān Uzbek's sister. Dīn Muhammād Khān ascended the throne of Samārqand on the death of 'Abd-ul-Mu'mīn Khān, the son of 'Abd Ullāh Khān, in A.H. 1006 = A.D. 1598. He was wounded in a battle fought against Shāh 'Abbās the Great, and died shortly after. (See Beal's Biogr. Dictionary, p. 122.)

Written in a beautiful clear Nasta'liq, within coloured and gold ruled borders, with an illuminated frontispiece.

The colophon dated 15th Ramadán, A.H. 1003, runs thus:—

قد اتفق الفراغ عن اتمام هذ الكتاب خمس عشر من
شهر رمضان يوم الاربعاء منه ثلاث و الف من هجرة النبوة
معلوم شعیر منیر بوده باشد که نوشته شد از برای کتابخانه
شاهزاده ارجمند زیده سلطین زمان ابو النصر دین محمد
سلطان ابدا (sic) دولته الح

A seal of the above-named prince dated A.H. 999 is fixed in the end of the MS.

No. 205.

foli. 296; lines 21; size $8\frac{3}{4} \times 5$; $6\frac{3}{4} \times 3\frac{1}{2}$.

The same.

Another beautiful copy of the *Nafahát-ul-Uns*, dated A.H. 1016.
Beginning as usual.

The first fifteen folios contain valuable marginal notes and interlinear glosses.

Written in a fine minute *Naskh*, within gold and coloured borders, with a small illuminated frontispiece.

The original folios are placed in new margins.

No. 206.

foli. 290; lines 21; size $10 \times 6\frac{1}{2}$; $6\frac{3}{4} \times 4$.

The same.

Another copy of the *Nafahát* with useful explanations and notes.

An incomplete index, containing only two hundred and eighty-nine names, is added at the beginning in a later hand.

Written in an ordinary Nasta'liq, within gold and coloured borders, with a small illuminated frontispiece.

Dated A.H. 1074.

Scribe محمد قاسم بن عوض محمد البخاري

No. 207.

fol. 128; lines 19; size $7\frac{1}{4} \times 4\frac{1}{2}$; $5\frac{3}{4} \times 3\frac{1}{4}$.

خلاصة التفحات

KHULĀSAT-UN-NAFAHĀT.

An abridgment of the Nafahāt-ul-Ums, dated A.H. 923.

Author جلال, Jalāl.

This simple name of the author of this abridgment occurs only in the following opening line:—

الحمد لله رب العالمين و الصلوة و السلام اما ميكويد
شاك قدم درويشان جلال بريشان الع

The author is probably Shaykh Jalāl Harawī, the son of Khwājah Muḥammad bin 'Abd-al-Malik. He flourished during the time of Sultān Husayn Bayqarā, and was a disciple of Maulānā Shams-ud-Dīn Muhammād Rūhī of the Naqshbandiyah order. See Habib-us-Siyar, vol. iii., Juz 3, p. 348. The author of the Suhuf-i-Ibrāhīm says that Shaykh Jalāl Harawī was the grandson of Jāmī, and died after the age of seventy.

The name of the person (written in red on fol. 2*, line 8) to whom the work was dedicated, and which might have helped me in the identification of the author, has been rubbed out.

The biographical notices are very meagre, without date or details. They begin on fol. 7* with Shaykh Abū Hāshim and end with Hāfiẓ of Shirāz.

Written in a fair minute Nasta'liq, within gold and coloured borders, with a small illuminated, but faded, frontispiece.

No. 208.

foll. 719; lines 20; size $11\frac{3}{4} \times 7\frac{3}{4}$; $9\frac{3}{4} \times 5$.

مکاشفات علی اکبر و هشی

MUKÂSHIFÂT-I-'ALÎ AKBAR WAHABÎ.

A commentary on the *Nafahât*, divided into two parts.

Author علی اکبر, 'Alî Akbar.

Beginning with an Arabic preface on fol. 3^b :—

الحمد لله الذي اوحى الاشياء عن عدم وعدم العدم $\overline{\text{ال}}$

In the preface the commentator, who designates himself علی اکبر بن میرزا اسد الله بن سراج الحق امر الله المودودی, says that he began the work in Dilqa'd, A.H. 1197, and completed it, as stated at the end of the first part on fol. 397^b, in Shawwâl, A.H. 1198. The date of completion is also expressed by the above title of the work, which serves as a chronogram.

The commentator does not deal at length with the lives of the saints noticed in the *Nafahât*, but gives long and detailed explanations of the Sufic expressions used in the text, illustrating them by quotations from the Qur'an and the sayings of the prophet and other holy personages.

The various Sufic principles adopted by the saints are described under each name.

The biographical notices begin as usual with ابو هاشم الصوفي, Abu Hâshim, الصوفي.

The second part begins on fol. 400^b with a short prose preface :—

الحمد لمن لا وجود لسواه فلا شهد $\overline{\text{ال}}$

This part begins with محمد بن احنف البهداوي and ends with الفضل الباعي.

On comparing this copy with the printed edition of the text it will be seen that about five hundred notices are wanting.

An index of the names is given at the beginning of each of the parts.

A commentary on the difficult passages of Jāmī's *Nafahāt* by Radī-ud-Dīn 'Abd-al-Ğafūr Lārī (*d. A.H. 912 = A.D. 1506*), a disciple of Jāmī, is mentioned in Rieu, p. 350. See also *Tārikh-i-Rashidi*. See Notice of *Tārikh-i-Rashidi*, by Prof. Salemann: *Mélanges Asiatiques, Bulletin Acad. Imp. St. Pétersbourg*, tome ix., 1887, p. 340.

Written in an ordinary clear Nasta'liq, within coloured borders.
Not dated, apparently 18th century.

No. 209.

foll. 31; lines 17; size $8\frac{3}{4} \times 5\frac{1}{4}$; $5\frac{3}{4} \times 3$.

شرح رباعيات

SHARH-I-RUBĀ'YĀT.

A copy of Jāmī's commentary on his own Rubā'iyāt. (See No. 180, 9, above.)

Beginning:—

حَمْدًا لِلَّهِ هُوَ بِالصَّدَدِ حَقِيقَ الْحَقِيقَ

Written in an ordinary Nasta'liq.

Dated 10th Dilqa'd, A.H. 1185.

Scribe شمس الضھی بن ولی محمد

No. 210.

foll. 27; lines 14; size $8 \times 4\frac{1}{2}$; $5\frac{1}{4} \times 2\frac{3}{4}$.

رسالة لوابع

RISĀLA-I-LAWĀ'IH.

An old, but undated, copy of the Lawā'ih. See No. 180, 10, above.
Beginning:—

لَا احصى ثناً، علیک کیف و کل ثناً، الْحَقِيقَ

This copy contains marginal notes and interlinear glosses throughout. Written in ordinary Nasta'liq, within gold and coloured borders, with a small faded frontispiece.

Not dated, apparently 16th century.

No. 211.

foll. 18; lines 15; size $8\frac{1}{2} \times 5$; $6\frac{1}{4} \times 3\frac{1}{2}$.

The same.

Another copy of the same Lawā'iḥ.

Beginning as above.

Written in a bold, fair Nasta'liq.

Dated the end of Rabi' I., A.H. 1112.

Scribe بار محمد چشتی

No. 212.

foll. 147; lines 15; size $8\frac{1}{2} \times 5$; $6\frac{1}{4} \times 2\frac{1}{2}$.

نقد النصوص في شرح نسخ الفصوص

NAQD AN-NŪSUS FI SHARH-I-NAQSH AL-FUSŪS.

Jāmi's commentary on the *نسخ الفصوص*, the extract which Muhi-ud-Din Ibn ul-Arabi (*d. A.H. 638 = A.D. 1240*) himself made from his well-known mystic work *فصوص الحكم*.

Beginning:—

الحمد لله الذي جعل صفاتي علوب ذوي الهمم آخ

This work is wanting in the copy of Jāmi's *Kulliyāt* mentioned above.

In the preface Jāmī states that as Muwayyad-ud-Din al-Janādī (*d. c. A.H. 690 = A.D. 1291*; see Brockelmann, vol. i., p. 451) the first commentator of the *Fusūṣ al-Hikam* and *Shaykh Sa'd-ud-Din Sa'īd al-Fargānī* (*d. A.H. 699 = A.D. 1299*; see Brockelmann, vol. i., p. 450) who wrote a commentary on the *Qaṣīdah* of *Shaykh 'Umar Ibn al-Fārīd* (*d. A.H. 632 = A.D. 1234*), and several others distinguished themselves by writing commentaries on the works of distinguished saints, he (Jāmī) desiring to be ranked among them, wrote the present commentary on the *لَقِش الفَصُوص* of *Ibn-ul-'Arabī*.

The date of composition, A.H. 863, is given in the following concluding line:—

بِيَوْمَتِ يَخْوَشْتَرِينِ مِنَ الْعَامِ
دَرْ هَشْتَهْدِ وَهَشْتَهْ وَمَهْ بَا تَعَامِ

For other copies: see Ethé, Bodl. Lib. Cat., No. 894, 9; No. 895, 4, and No. 976; Ethé, Ind. Office Lib. Cat., No. 1357, 10; W. Pertsch, Berlin Cat., p. 274, No. 1; see also Hāj. Khal., vol. vi., p. 380.

Written in ordinary *Nastalīq*.

Dated Sunday, 11th *Dil Hajj*, A.H. 1106.

No. 213.

fol. 127; lines 17; size $7\frac{1}{2} \times 5$; $6 \times 3\frac{1}{4}$.

شرح رکنی

SHARH-I-RUKNÎ.

A commentary on the well-known versified treatise on riddles and logography of *محمد الصن*. المعروف به امير كمال الدين حسين بن محمد الصن. المعروف به *مير حسین النیسابوری*, Amir Kamāl-ud-Din Ḥusayn bin Muḥammad al-Ḥasan, known as Mir Husayn al-Nisābūrī, who lived at the court of Sultān Ḫusayn Mirzā (A.H. 873–911 = A.D. 1468–1505). See *Habib-us-Siyar*, vol. iii., Juz 3, p. 340. Mir Husayn composed his treatise at the request of the celebrated Mir 'Ali *Šir*, the prime minister of the above-named Sultān, and died, as the commentator says at the end of this commentary, on Wednesday, the 9th *Dilqa'd*, A.H. 904 = A.D. 1498.

Commentator رکنی, Ruknī.

Beginning with the initial lines of the original treatise:—

بِعَامْ آنکه از تالیف و ترکیب
معمای جهانرا داد ترکیب
کشایند از معما نام اما
شد از نامش کشاده هر معما

The commentator, a favourite pupil of Mir Husayn, does not distinctly state his name, but adopts the poetical title of رکنی, Ruknī, and so designates himself in the preface, which runs thus:—

اما بعد معروض آنکه فتیر صادق رکنی عاشق میگوید که در
زمان جوانی و ایام کامرانی بعشق و عاشقی شعر و شاعری و به
معما خوانی میل تمام داشتم از آن در ملزمت جانب میادست
پناهی فضیلت دستگاهی امیر کمال الدین حسین ابن محمد الصسن
مشهور به میر حسین نیشابوری کسب علم معما میگردم آخ

In this preface the commentator says that in his youth, feeling a keen inclination for studying poetry and riddles, he very attentively listened to the riddles of his illustrious master, Mir Husayn, which, he says, were highly appreciated by the celebrated Jāmī. He further states that as Mir Husayn left no commentary to his treatise on riddles, he, as a faithful pupil, wrote the present one on his master's work, and added thereto Mir Husaynī's enigmatic verses on the ninety holy names of God (which he says are omitted in the original treatise), with short explanations. These names begin in this copy on fol. 3^b with الل and end on fol. 13^a with الصبور.

On fol. 13^b the commentator gives the definition and description of معما as rendered by Sharaf-ud-Din al-Yazdī, d. A.H. 858 = A.D. 1454, the author of the Zafar Nāmah, a well-known history of the reign of Timūr (see Rieu, i., p. 173^a) in his مختصر حل مطرز (see Rieu Suppl., No. 193, and Ethé, Bodl. Lib. Cat., No. 1345), and by Jāmī in his treatises on the same subject (see No. 180, 11–14, above).

On fol. 14^b the commentator, after mentioning the name of his benevolent patron Mir 'Ali Shir, حضرت میر علی‌میر بود، who, he says, was well versed in the art of riddles, suggests that the beginners in this art should, in the first

place, choose the treatise of Mir 'Ali Shīr on riddles, and then study the present commentary on Mir Husayn's treatise.

The date of composition of this commentary, A.H. 916, is expressed by the words شرح رکنی بتویس in the following versified chronogram at the end:—

تاریخ کتاب شرح اکر میطلبی
بتویس حساب شرح رکنی بتویس

The original text, that is Mir Husayn's treatise on riddles, which is known by various titles, such as — رساله در معما — رساله معما — رساله میر حسین و معما — رساله فی المعما — رساله میر حسین و معما — رساله فی المعما در معما, is noticed in Rieu, ii., p. 650^a; Rieu Suppl., pp. 126^a and 127^b; Ethé, Bodl. Lib. Cat., Nos. 1353–1355; Ethé, Ind. Office Lib. Cat., No. 2049; W. Pertsch, p. 116, and Berlin Cat., p. 81; J. Aumer, p. 43; Cat. Codd. Or. Lugd., Bat. i., p. 360; H. Khal., v., p. 638; Rückert in Wiener Jahrbücher, vol. 44, p. 89, and Gracin de Tassy in Journal Asiatique, 1847, vol. x., p. 357.

For other copies of this commentary: see Rieu Suppl., p. 126^a; Ethé, Bodl. Lib. Cat., No. 1356; Ethé, Ind. Office Lib. Cat., No. 2050. Besides this there exist four other commentaries on Mir Husayn's treatise on riddles—one by Dīyā-ud-Dīn al-Urdubādi; another by 'Abd-ul-Wahhāb al-Sāhūnī; a third by Jāmī, and a fourth, in Turkish, by Surūrī. See W. Pertsch, Berlin Cat., p. 884, and H. Ethé, Neupersische Litteratur, p. 345.

A few scattered notes and corrections are found in some places on margins.

Written in ordinary Nasta'liq, within coloured borders.

Not dated, apparently 17th century.

No. 214.

fol. 35; lines 15; size $7\frac{1}{4} \times 4$; $5\frac{1}{2} \times 2\frac{1}{2}$.

دیوان همایون

DÎWÂN-I-HUMÂYÛN.

The lyrical poems of Amir Humayun.

Beginning :—

ای ذاتش جمل تو دوزخ زیانه
و ز مزرعه چمال تو فردوسن داله

Amir Humâyûn, امیر همایون الاصفرايني, according to the statements of very reliable authorities, was a native of Asfarâ'in, and was descended from a noble Sayyid family of that place; but Taqî Auhadî, fol. 803^a, followed by some less trustworthy authorities, calls the poet Samargandî, or a native of Samarcand. In his early youth, Humâyûn went to Tabriz and entered the court of Sultân Ya'qûb (A.H. 884-896 = A.D. 1479-1490), who showed great favours to the poet and gave him the title of خسرو کوچک or the "Younger *Khusraû*." Humâyûn died in Armak, in the neighbourhood of Kâshân, in A.H. 902 = A.D. 1496. See Sprenger, Oude Cat., pp. 20 and 432; Ethé, Bodl. Lib. Cat., No. 978. Rien, ii., p. 735, places the poet's death in A.H. 908 = A.D. 1502.

For notices on the poet's life: see *Tuhfa-i-Sâmi*, fol. 32^b; *Haft Iqlîm*, fol. 230^b; *Majma'un-Nafâ'ilis*, vol. ii., fol. 536^a; *âtash Kadah*, p. 94; *Riyâd-us-Shu'arâ*, fol. 466^b; *Nashtar-i-Ishq*, fol. 2039; *Natâ'iij-ul-Afkâr*, p. 464, etc.

The author of the *Nashtar-i-Ishq* quotes the following two initial lines of two of the poet's *Gazals*, which he says were inscribed on the poet's tomb according to his wish :—

(۱) من و خیال غزالی و چشم گریانی

گرفته کوه صفت گوشه بیابانی

found on fol. 34^b in this copy.

(۲) میا بر سر مرا روزی که میرم در وقای تو

که ترسم زندگ گردم باز اختم در بلای تو

found here on fol. 30^a. Instead of که ترسم in the second part of the second verse, our copy reads مبادا.

The *Gazals* are alphabetically arranged, except the first one, and they begin thus on fol. 2^a:—

بی تو جالی که شود خاک دل چاک ایا

تا ابد ناله براید ز دل خاک ایا

fol. 35^b. Some Fards, or single verses, beginning:—

ماند بدان که این خم ما را ندیده باشی
یاک لحظه ترک ما کم ما را ندیده باشی

Written in ordinary but firm Nasta'liq, within gold-ruled borders.
Dated A.H. 1045.

No. 215.

fol. 39; lines 8-9; size 9 $\frac{1}{2}$ × 6 $\frac{1}{4}$; 6 $\frac{1}{2}$ × 1 $\frac{1}{4}$.

دیوان بنائی

DÎWÂN-I-BANÂ'Î.

A rare collection of the lyrical poems of Banâ'i, arranged in alphabetical order.

Beginning:—

ذهبی از لعل شیرین تو مشور افتاده در مسر ها
زده لیشکر از ریث کدت بروخویش خنجر ها

Maulânâ Kamâl-ud-Dîn Banâ'i, whose original name was Shir 'Ali, مولانا کمال الدین شیر علی المتعصی به بنائی بن اوستاد محمد مختار الدین شیرین, was the son of Muhammad Khân Mi'mâr. He was a native of Herât in Khurasân, and was the pupil of Muhammad Yahyâ bin 'Ubayd Ullâh. He derived his poetical name of Banâ'i probably from the profession of his father, بنا, an architect. Besides being a good poet and a great Sûfi, he distinguished himself in music and calligraphy. Regarding his poetical talent and his achievement in the art of music, the poet himself says, on fol. 200^b of his well-known Maşnawi, the Bâg-i-Iram (Asiatic Society copy, referred to hereafter):—

صد غزال اذ غزل هده رام
بمعما برآمده نام
در میان حلوم تحقیقی
کرده کسب فنون موسیجه

It is said that when Sultān Ya'qāb (A.H. 884-896 = A.D. 1479-1490) once requested Sultān Husayn Mirza (A.H. 873-911 = A.D. 1468-1505) to send him some distinguished persons skilled in different arts, the latter selected Banā'i alone on account of his extraordinary genius and versatile learning.

According to some biographers the celebrated Mir 'Ali Shir (d. A.H. 906 = A.D. 1500) was jealous of Banā'i's celebrity; and it is said that on one occasion Banā'i incurred the hatred of Mir 'Ali Shir on account of a sarcastic remark which he passed on the learned wazir. The poet, therefore, left Herāt and went to 'Irāq, where he entered the court of Sultān Ya'qūb. After some time he returned to his native place, and tried to regain the favour of Mir 'Ali Shir by addressing a Qasidah in his praise, which, however, was not approved by him. Enraged at this the poet substituted the name of Sultān Ahmad Mirzā (A.H. 873-899 = A.D. 1468-1493) for that of 'Ali Shir, and sent the following versified satire to the latter :—

دختر ای که بکر فکر من اند
هریکی را بمعهوری دادم
آنکه کایین لداد عینیں بود
دو کشیدم بدیگری دادم

This enraged the wazir to such an extent that he obtained a death-warrant against Banā'i. The poet fled to Māwarā-un-Nahr, where he was kindly received by Sultān 'Alī Mirzā, the grandson of Sultān Abū Sa'id Mirzā. Such was the sad state of affairs between Banā'i and 'Ali Shir, as we learn from the biographers, but on fol. 135* of the Bāg-i-Iram (A. S. B. copy) we see that the poet speaks of the wazir in high terms, and greatly esteems his talents in Persian and Turkish poems, and introduces him to us in this way :—

بود ما را امیر دان ادل
خپلش از چمه فاعصلن فاعصل
فاعصلی کاملی فصیح زمان
بعلی شیر مشتهر بجهان

In the latter part of his life Banā'i wrote poems in imitation of Hāfiẓ, using the Takhallus of Hāfiẓ. He was killed in the massacre of Shāh Ismā'il Ṣafawi in Samargand, A.H. 918 = A.D. 1512.

Notices on Banā'i's life will be found in Tuhfa-i-Sāmi, fol. 96*; Habib-us-Siyar, vol. iii., Juz 3, p. 343; Haft Iqlīm, fol. 199*; Taqi

Auhadi, fol. 147^a; Majma'-un-Nafā'is, vol. i., fol. 57^a; Riyād-nsh-Shū'rā, fol. 60^a; Khulāṣat-ul-Afkār, fol. 32^a; Khazāna-i-'Amirah, fol. 113^a; Suhuf-i-Ibrāhim, fol. 123^a; Naqshar-i-'Ishq, fol. 266; Nata'iṭul-Afkār, p. 66, etc. See also Sprenger, Oude Cat., p. 372; Mehren, p. 41; Notices et Extraits, iv., p. 289; Stewart Cat., p. 73.

This copy contains only a small number of Ġazals. Taqi Kāshī (see Sprenger, Oude Cat., p. 373) has seen six thousand verses of Ġazals and Qaṣidas of the poet.

The copy is slightly imperfect at the end, and breaks off with only one Ġazal of the letter ی.

The last line runs thus:—

ای بناهی هر زمان جان میکنی بیش سکش
تا بکی در بیش مردم خود لعائی میکنی

Written in ordinary clear Nasta'līq.

Not dated, very modern.

No. 216.

fol. 33; lines 14; size 5½ × 3; 4½ × 2.

باغ ارم

BĀĞ-I-IRAM.

A short selection from the Bāğ-i-Iram of Banā'i (see No. 215 above).

The MS. is without title; but I have identified it by comparing it with the copy of the Bāğ-i-Iram, No. Na 162, in the Asiatic Society, Bengal, mentioned on p. 102 in the Persian Catalogue of that Society by Shams-ul-'Ulamā Mirzā Ashraf 'Ali, who ascribes the poem to a certain Auhadi. This accidental oversight of the learned Shams-ul-'Ulamā was probably due to a hasty reading of the following line on fol. 264^b of his copy, in which Banā'i incidentally mentions the name of Auhadi when citing an example—

چشم بکشا بر آر پسیده ذگوش
بدی از شیخ او حدی بیوشن

Banâ'i, who adopts the poetical title of Hâli in this poem, mentions his own name more than once; for instance, on fol. 262^b (Soc. copy):—

حالی امر مهن طرازی چند
در مهن این نفس درازی چند

Again on fol. 263^b:—

حالیا گر ز دستت آید خیر
رو در اصلاح کار خوبش آور

Beginning of the present selection:—

این چهین گفت راوی همدان
که بعهد قدیم در همدان

Dr. Ethé, in his India Office Lib. Cat., No. 104, when mentioning the works of Sanâ'i, by an oversight assumes a copy of this selection of the Bâg-i-Iram to be the Garib Nâmah of Sanâ'i (see my note on this point in No. 17).

The opening lines of this selection are found on fol. 49^a of the Society copy, where they run after the following heading:—

آغاز داستان بیروز شاقبیت فیروز و بهرام نوشت الجام

'The first bayt of the fragment of the Bâg-i-Iram, viz.—

هر کجا فتحه هدی بیدا
بود چون فتحه در میان بربا

quoted in Ethé, Ind. Office Lib. Cat., No. 1391, is the twelfth line on fol. 11^b of this copy, corresponding to the sixth line on fol. 91^b of the Society's copy; and the last bayt of the same Ind. Office Lib. copy, viz.—

هر که او از خدای ترمان نیست
نه ک میاور درین که انسان نیست

is likewise the last bayt of the present selection, corresponding to the third bayt on fol. 114^a of the Society's copy.

Sâm Mirzâ in his Tuhfa-i-Sâmi, fol. 96^b, says that Banâ'i dedicated his Bâg-i-Iram to Sultân Ya'qûb (A.H. 884-896 = A.D. 1479-1490); but this statement seems to be erroneous, since we see that the poet speaks

of this Sultān throughout in the past tense, and the words اَنْهَى اللَّهُ بِرَحْمَةِ هَذِهِ are always added after his name, which frequently occurs in the headings of the Society copy. Again on fol. 55^b of the said copy we read :—

شمع اسلام نور دین جامی
قدس اللہ سرہ السامی

The words قد من الله سره at once suggest that even Jāmī was dead at the time when Banā'i wrote the poem, while Sultān Ya'qūb's death took place two years earlier in A.H. 896 = A.D. 1490 (see also Ethé, Bodl. Lib. Cat., No. 987). It is possible that the poet dedicated it to his spiritual guide, Muḥammad Yahyā bin 'Ubayd Ullāh, who was then living, and whose praise the poet sings in the beginning of the poem.

From the Society copy, fol. 26^a-32^a, where the poet gives an account of his life and of the composition of his Bâg-i-Iram, we can gather the following informations.

That the poet, being harassed by his enemies, had to leave his home :—

وطن من که شیخ اوستان بود
صدر روی زمین خرامان بود . . .
همه پکشاده مخلب خون ریز
بر من خسته کرده دندان تیز . . .
چون ذ حد شد مرا بگلای وطن
با ضرورت هشتم چلای وطن

The poet then goes on to say that, after reading numerous books on different subjects, he found ethics to be the best of all; and by studying thoroughly the works on that subject—

هر کتابی که بود در اخلاق
جسم از هر که بود در افاقت

he collected sufficient materials, and wrote the present work in poetry, which he preferred to prose:—

بهر الشا دبیر خامه من
رقم لظم زد بنامه من

He further adds that in his present poem he has represented the right path under the garb of the fabulous story of Bahram and Bahrûz—

ظاهرا گر فساده گوئی بود
راه حق را بهانه جوئی بود . . .
انوه مقصود ازین سوادم بود
شع علیق خدا مرادم بود

and says that he has distinctly named the authors of the *Qīṣas* and verses which he has quoted in this work :—

هرچه اشعار کرده ام تضمین
کرده ام نام قایلش تعین

On fol. 30^b the poem, like Ethé, Ind. Office Lib. Copy, No. 1390 and Stewart, p. 73, is called
نهال باع ارم

نام او شد نهال باع ارم
تاكه روشن کند پراغ ارم

fol. 135*. Praise of Mir 'Ali *Shīr*.

fol. 142*. Praise of Sultan Ya'qūb.

On fol. 148* the poet speaks of Sultan Ya'qūb's library, which he says contained repeated copies of valuable books written by the distinguished calligraphers *Shaykh* Mājmid, Ja'far (pupil of Mir 'Alī, the inventor of *Nastalīq*), and Azhar, a pupil of Ja'far (see Ilāhī, Sprenger, Oude Cat., p. 78), and many of them by Ya'qūb :—

کاتب آن کتابها اکثر
شیخ محمود و جعفر و اظہر
خط یاقوب را نهایت لی
چه نهایت که حد و خایت لی

He also speaks here of a valuable *Muraqqā**, which contained the finest specimens of the handwritings of all the celebrated calligraphers and the paintings of the eminent persons, among whom the poet says Khālīl and 'Abd-nl-Hai were the least celebrated—

کمعنی مواضع الدر وی
کارهای خلیل و عبد الحی

fol. 150^a-151^b. Short accounts of Sultān Ya'qūb's attendants, physicians, poets, astronomers, and musicians.

fol. 153^a. Two chronograms, viz., and كیهروں of علد بونی of Sultān Ya'qūb's death, composed respectively by the poet and Shaykh Najm-nd-Dīn.

fol. 164^a-167^b. Short accounts of:—

دستور الوزرا خواجه احمد خانی
صدر الشریعہ قاضی صفی الدین عسی
شیخ الاسلام خواجه ابو المکارم
صدر الصدور میرزا عید الرحیم
عمدة الوزرا خواجه معز الدین
ملک التجار خواجه محمد کاروان
خواجه مجدد الدین

and

عمدة الوزرا خواجه نظام الملک

On fol. 229^a the following (otherwise unknown) anecdote of the Emperor Bābar is told. The poet possessed a Majmū'ah known as مجموعہ رشیدی. This Majmū'ah, which had a great reputation among the public, was esteemed very much for its useful contents as well as for being a fine model of calligraphy. When Bābar conquered Samaqand, he heard of the great fame of this Majmū'ah, and asked Bana'i to send it to him. On receiving the Majmū'ah Bābar was charmed with its beauties, and offered five thousand dirhams and dinārs. But shortly after, Bābar became ill and remained confined to bed for two months, during which period discontent prevailed among his army, and Sultān 'Alī, taking advantage of the opportunity, marched against Bābar. While preparing to leave Samarqand, Bābar suddenly remembered that he had not paid the promised price of the Majmū'ah to Bana'i. Although Bābar was instigated by his courtiers to pay less heed to promises in such a perilous moment, he did not leave the place until he had seen his promise duly fulfilled.

Besides narrating the story of Bahram and Bahrāz, the poet describes the five fundamental principles of Islām, and mentions numerous anecdotes relating to moral and religious life.

This copy of the selection is written in a clear minute Nasta'liq, within gold and coloured borders, with the headings in red. It is wormed throughout.

Not dated, apparently 17th century.

No. 217.

fol. 237; lines 14; size $7\frac{1}{4} \times 4$; $5\frac{1}{2} \times 2\frac{1}{2}$.

دیوان فغانی

DÎWÂN-I-FIĞÂNÎ.

Beginning:—

ای سر نامه نام تو عقل گره کهابرا
ذکر تو مطلع خزل عشق سخن سرابرا
آئینه وار یافته یات نظر از جمال تو
دل که فروع میدهد چام جهان نمای را . . .
نمده مهر مامری کاشد تولیا شود
گر بکوشمه سر دهی ترگس سرمه سایرا . . .
خایت دستگیریست ای که چو طایر حرم
بر سر کعبه ره دهی ولد بوهنه پای را

Figâni, پاپا فغانی همیازی, who at first adopted the poetical title of Sakkâki, probably derived from the profession of his father, a cutler (*سکاک*), was a native of Shirâz. Having a natural aptitude for poetry, Figâni, in his early youth, travelled to Hérât, where he made acquaintance with the celebrated Jâmi. His extraordinary genius and ardent zeal for poetry soon established his fame; and, by virtue of his diligence and eminent talent, he soon surpassed others. He introduced a new and hitherto unknown style of poetry; but this new style was so maliciously run down by the poets of Khurâsin and those of Sultan Husayn's court, that Figâni had to leave the city and go to Tabriz,

where he found a very benevolent master in Sultân Ya'qûb (A.H. 884-896 = A.D. 1479-1490), who duly appreciated the poet's wonderful merits, and gave him the title of شاعر باپای شاعران, Babâ-i-Shâ'âr, or "father of the poets." Here he enjoyed the ceaseless bounties of the Sultân and gained the highest distinction.

Taqî Auhâdi, in his 'Urafât, fol. 557*, says that in one of the battles of Shâh Ya'qûb, Fîgâni lost the diwân which he had himself arranged, and that the existing diwân is the outcome of his subsequent efforts. On the death of Sultân Ya'qûb, the poet went to Abîward, where he spent a portion of his life, and then set out on his last journey to Mashhad to visit the sacred tomb of the celebrated Imâm 'Ali Müsi Radâ, the eighth Imâm of the Shî'âs, in whose praise poems are found in almost all the copies of the poet's diwân.

The author of the Lubâb-ut-Tawârîkh, as stated by Rieu, p. 651*, places Figâni's death in A.H. 922 = A.D. 1516; while Sâm Mirzâ, in his Tuhfa-i-Sâmi, fol. 101*, followed by almost all the Taâkîrah writers, fixes the poet's death in A.H. 925 = A.D. 1519. The author of the Khulâsat-ul-Afkâr, fol. 136*, stands alone in placing the poet's death in A.H. 915 = A.D. 1509.

Sâm Mirzâ, who was born in A.H. 923 = A.D. 1517 and died in A.H. 984 = A.D. 1576, in his Tuhfa-i-Sâmi, composed in A.H. 957 = A.D. 1550, expresses a bitter hatred against Figâni and condemns him in the following scandalous remarks:—

بسیار حریص شراب و بدمسست بوده دائم الاوقات در میخانه
بسر میبرد بعد از وفات پادشاه مذکور (سلطان یعقوب) در شهر
ایپورد ماسکن نشده حاکم آن دیار هر روز یکمن شراب و یکمن
گوشت جهت او متبر کرده بود که باو میدادند و در اوآخر کار او
بجای رمید که مودم شرایطه او را از پی ما نحتاج غرستادند و با
او هزل میکردند و او بواسطه شومی حرص شراب تحمل میکرد آنچه

Sâm Mirzâ seems here to have intentionally omitted to mention that Figâni's sole object in visiting Mashhad in the latter part of his life was to make an atonement for his sins at the sacred tomb of the holy Imâm 'Ali Müsi Radâ, and that he was treated there with great honour and distinction by the noble attendants of the sacred tomb.

It will not be out of place to mention here that the early Persian poets observed a similarity of style in their poetry, which was carried on without any marked change for a long time till Kamâl-ud-Din Isfahâni (d. A.H. 635 = A.D. 1237, see No. 54 above) made a departure from the style of his predecessors. Although Sa'di of Shirâz, to whom the

origin of poetry is ascribed and who died in A.H. 690 = A.D. 1291 (see No. 91 above), Salmān of Sāwāh, *d.* A.H. 778 = A.D. 1376 (see No. 147 above), and Hāfiẓ, *d.* A.H. 791 = A.D. 1388 (see No. 151 above) have each and all adopted different styles and methods, yet no small credit is due to our Figāni, who, in an age when the science of Persian poetry had already reached its perfection, and amidst such distinguished poets of Sultān Hūsain's court as Jāmī and others, created a new style and a particular mode of expression quite different from those of his predecessors and contemporaries. This style was greatly approved and proudly imitated for a long time by such eminent poets as Wahshī, Nazīrī, Dāmīrī, 'Urfī, Sānā'ī, Shīfā'ī, Ruknā-i-Kāshī, and others, till the time of Mirzā Ṣā'ib (*d.* A.H. 1088 = A.D. 1677), who again invented a new metre.

Notices on Figāni's life will be found in Haft Iqlim, fol. 70^a; Majālis-ul-Mu'minīn, fol. 602^b; Taqī Auhādī, fol. 557^a; Mir'āt-ul-Khayāl, p. 104; Majma'un Nafā'is, fol. 352^a; Riyāḍ-ush-Shu'arā, fol. 301^b; Makhzan-ul-Ğarā'ib, fol. 611; Nashtar-i-Ishq, fol. 1375, etc.

For copies of the poet's diwān: see Rieu, ii., p. 651; Rieu Suppl., No. 258, iv.; Ethé, Bodl. Lib. Cat., No. 992; Ethé, India Office Lib. Cat., No. 1392; W. Pertsch, Berlin Cat., p. 886; Cat. des MSS. et Xylographes, p. 384; Cat. Codd. Or. Lugd. Bat., ii., p. 122; J. Aumer, p. 32, etc.

Contents of the diwān:—

The Ġazals, which are alphabetically arranged, are followed by a Qiṭ'ah on fol. 193^a, which runs thus:—

حال من (sic) مثل آتشست و نی

از تیزیش نریضم اگر بیش میبند

This Qiṭ'ah is followed by a series of Rubā'is, twenty-five in number, beginning on fol. 193^b:—

در لوح عدم بود نهان نتشن وجود

چیزی حبشهی هرانچه در امکان بود

fol. 197^a. Another series of Rubā'is, eleven in number, beginning:—

ای دل چو دهد نور چراغ طلبت

خورشید شود شمع سرای طربت

fol. 198^a. Fards, or single verses, fifty-four in number, beginning:—

دارم بتنی که مشرح ندارد بهانه اش

ترکی که زهر میچکد از تازیانه اش

fol. 201^b. Qaṣidas, without alphabetical order, mostly in praise of the twelve Imāms, beginning :—

ای صورت بدیع ترا مظہر آفتاب
وی مصطفی جمال ترا ذیور آفتاب

fol. 208^a. Tarji'bands, beginning :—

ای ز خیب الغیوب کرده نزول
بسرا برده نفوس و عقول

The burden runs thus :—

هرچه در کار کاه امکانست
پرده دار جمال جمال است

fol. 211^b. Another series of Qaṣidas in praise of the Imāms, beginning :—

ای چشممه مهر از کف نعلین تو ظاهر
چون آب روان کرد رهست طیب و ظاهر

fol. 234^a. Tarkib-bands, beginning :—

ارامست روزگار باشیں داد تخت
دولت بیارگاه معادت لیاد تخت

Some Ĝazals and verses are noted on the margins of the copy in some places.

Written in an ordinary Nasta'liq, within gold-ruled borders.

The MS. is slightly damaged.

Not dated, apparently 17th century.

No. 218.

fol. 137; lines 15; size $9\frac{1}{4} \times 6$; $6\frac{1}{4} \times 3\frac{1}{2}$.

The same.

Another copy of Figānī's diwān, containing Ĝazals, in alphabetical order, and a few Qiṭas and Rubā'is at the end. The Qaṣidas are wanting in this copy.

Beginning with the *Gazals*, as in the preceding copy:—

ای سر نامه نام تو عتل گره کهایرا آخ

fol. 134^b. *Qit'as*, beginning:—

فغانی فی المثل در عالم خاک آخ

fol. 135^a. *Rubâ'is*, nineteen only, beginning:—

تا در صفت وجود خانی لشونی

باقی بعمل جاؤدایی لشونی

Comparing with the contents of the preceding copy, it will be seen that the present one is a selection of the poet's *diwân*.

Some extra folios at the beginning of the MS. bear the life of Figâni copied from the *Tuhfa-i-Sâmi*, *Taqi Auhadî*, and *Riyâd-us-Shu'arâ*, by the deceased father of the donor of this library with his following signature:—

كتبه محمد يقش خان يجاور الله عنه يكم رمضان سنة ١٢٨١ هجري

Written in ordinary *Nim Shikastah*, within coloured borders.

Not dated, apparently 19th century.

No. 219.

fol. 95; lines, 15; size, 9½ × 6; 7 × 3½.

دیوان آصفی

DÎWÂN-I-ÂSAFÎ.

Beginning—

صار آباد خداها دل وبرانی را

یا مده مهر بتان هیچ مسلمانی را

Asâfi, son of Khwâjeh Muqim-ud-Din Ni'mat Ullâh of Quhistân, flourished during the time of Sultan Husayn Mirzâ. The real name of the poet

is not clearly mentioned in any *Tadkirah*, and it seems probable that he derived his poetical name, *Āṣafi*, from the office of his father, who for some time was the Wazir or *Āṣaf* of Sultān Abū Sa'īd Mirzā (A.H. 855-873 = A.D. 1451-1469). *Āṣafi* was a pupil of Jāmī and a personal friend of Mīr 'Alī Shīr, and he surpassed most of his contemporary poets in eloquence and style. He also enjoyed for some time the companionship of Sultān Badi'-uz-Zamān (d. A.H. 920 = A.D. 1514), the eldest son of Sultān Husayn Mirzā. The author of the *Ātash Kadah*, p. 201, says that *Āṣafi* has also left a *Maṣnavī* in the metre of Nizāmī's *Makhzan-ul-Asrār*.

Various conflicting statements are found in the *Tadkiras* about the date of the poet's demise. But according to the best authorities, such as *Habib-us-Siyar*, vol. iii., Juz 3, p. 316; *Haft Iqlim*, fol. 235^b; *Safinah* (Ethé, Bodl. Lib. Cat., col. 213, No. 34), and *Lubāb-ut-Tawārikh* (see Rien, p. 651), the poet died in A.H. 923 = A.D. 1517. This date is supported by two versified chronograms, one, a *Rubā'i* which is said to have been composed by the poet himself when he felt his death approaching at the age of seventy:—

صالی که رخ آصفی بهفتاد نیم
هفتاد تمام کرد و از پای اختاد
شد در هفتاد و مصروف تاریخست
بیمود ره بنا بکام هفتاد

The chronogrammatic value of the last line is 923; but some biographers, such as *Taqi Anhādi*, fol. 88^a; *Ilahi* (Oude Cat., p. 71); the authors of the *Riyād-us-Shu'ārā*, fol. 34^a; *Khulāsat-ul-Afkār*, fol. 19^b; *Majma'-un-Nafā'is*, fol. 5^b; *Makhzan-ul-Garā'ib*, fol. 44, etc., add 5 in 923 by reading بیموده instead of بیمود, and conclude that the poet died in A.H. 928 = A.D. 1521. Another chronogram, by a contemporary poet, Amir Sultān Ibrāhīm Amīni, gives the same date A.H. 923—

چون اصفی آن چشم خرد را مردم
در ایر اجل گشت نیان چون الجم
پرمید دل از من که چه آید تاریخ
گشتم ز برانت آمدہ روز دوم

Sām Mirzā, fol. 95^b (followed by *Taqi Kāshī*, Oude Cat., p. 21) and the author of *Suhuf-i-Ibrahim*, fol. 71^b, fix the poet's death in A.H. 920 = A.D. 1514.

Notices on the poet's life will also be found in *Natā'ij-nl-Afkār*, p. 24; *Mirāt-ul-Khayāl*, p. 105; *Nashtar-i-Ishq*, fol. 120; *Miftāh-ut-Tawārikh*, p. 926.

For copies of the *diwān* see: Sprenger, Oude Cat., p. 310; Rien, ii., p. 651; Ethé, Bodl. Lib. Cat., No. 990; Ethé, India Office Lib. Cat., Nos. 1393-1397; W. Pertsch, p. 74, and Berlin, p. 893; Cat. des MSS. et Xylographes, p. 385; A. F. Mehren, p. 41; J. Aumer, p. 34.

The *Gazals* are alphabetically arranged throughout.

fol. 91^a. *Qit'as*, six in number, beginning of the first *Qit'ah* :—

آصفی صحبت گرفته مدار
صحابت از روی البساط به امسی

fol. 91^b. *Rubā'is*, fifty-four in number, beginning :—

هر روز فلت ر غایب دور طویل
بر بام کسی دگر زند طبل رحیل

Written in an ordinary *Nasta'līq*.

Dated Calcutta, 25th *Dulhajj*, A.H. 1245.

Scribe *محمد رسول بخاری*

No. 220.

fol. 50; lines 12; size $6\frac{1}{4} \times 4$; $4\frac{1}{2} \times 2\frac{1}{2}$.

The same.

Another copy of *Āsafī*'s *diwān*, containing *Gazals* in alphabetical order, and only twelve *Rubā'is* at the end.

Beginning as above.

Written in a fine clear *Nasta'līq*, within gold and red borders.

Dated A.H. 1070.

This copy, though older, is smaller than the preceding, and is therefore placed after it.

No. 221.

fol. 170; lines 14; size $9\frac{1}{2} \times 6$; $5\frac{1}{2} \times 3$.

دیوان انسی

DİWÂN-I-UNSI

A very rare, but slightly defective, copy of the *diwān* of Amir Hājjī Unsī.

Beginning:-

میعنی اهل معانی و مسد آنکه بكمال
که یود خالصه ايش عمد خدايی متعال

میبد قطب **Qutb-ud-Din Amir Hajj**, with his poetical title **Unsi**, according to Amin Razi (*Haft Iqlim*, fol. 233^b) and the author of the *Safinah* (*Ethé*, Bodl. Lib. Cat., col. 212, No. 6), was from Tûn; but according to several others he was a native of Junâbâd, also called Junâbid and Gunâbâd (see *Ya'qût*, ii., p. 120, where it is called Junâbid and also Kunâbid). Ilâhi (see Sprenger, Oude Cat., p. 72), however, calls the poet a Sayyid of Herât. Unsi flourished during the time of Sultan Husayn Mirzâ (A.H. 873-911 = A.D. 1469-1506), and was the constant companion of Mir 'Ali Shir (d. A.H. 906 = A.D. 1500) and of the celebrated poet 'Abd-ur-Rahmân Jâmi.

The set of Unsî's *Gazals*, called اربعين (that is, forty *Gazals*), in imitation of *Khusratî*, is said to have been composed by the poet in one sitting. Some thirty-three *Gazals* in imitation of *Hâfiż* are also found in this copy (see the contents of the *diwân* below).

The poet led a very humble life and spent the latter portion in seclusion. The greater part of the poet's diwân is devoted to the praise of 'Ali and the Imâms. The author of the *Habib-us-Siyar*, vol. iii., Juz 3, p. 341, says that Unsi has also left a *Magnawi* on the loves of Laylâ and Majnûn, the opening line of which, as he quotes, runs thus:—

ای عشق ترا جهان طفیلی
مجنون تو صد هزار لیلی

According to Taqī Kāshī, Oude Cat., p. 21, No. 174 (where the name of the poet is probably misprinted as "Amīr Jāh" instead of "Amīr

Hājj), Unsī died in A.H. 923 = A.D. 1517. The poet uses as his Takhallus Mir Hājj as well as Unsī in his poems.

For notices on the poet's life, see, besides the above references, *Tuhfā-i-Sāmī*, fol. 27^a; *Taqi Auhadī*, fol. 95^b; *Majālis-ul-Mu'minīn*, fol. 505^b; *Riyād-us-Shū'arā*, fol. 21^b; *Khazāna-i-Āmirab*, fol. 306^a; *Muntakhab-ul-Ash'ār* (Ethé, Bodl. Lib. Cat., col. 240, No. 13); *Šuhuf-i-Ībrāhīm*, fol. 90^b, etc.

Contents:—

I.

fol. 1^a-134^a. This portion contains Qasidas, Tarkib-bands and Tarjī-bands in praise of God, the prophet, 'Alī and other Imāms, without any alphabetical order.

There are several Qasidas in praise of 'Alī, one of which, a beautiful one, runs thus:—

ای دل حکایت از شرف بوتراب کن
در مطلع محن محن از آفتار کن
پیروایه جمال عروس نمای او
از جوهر معانی ام الكتاب کن

fol. 17. First series of Tarkib-bands, beginning:—

السلام اي نور رویت پرتو صبح صفا
السلام اي حکس موبت صایه لطف خدا

fol. 43^b. Tarjī-bands, beginning:—

مزده اي ارباب دل کز چیزش باد صبا
یافت بخاک مردہ در خود قوت نشو و نما

The burden runs thus:—

احمد مرسل که تاج خسروان تاراج اوست
قصت او ادنی کمینه پایه معراج اوست

fol. 46^a. Another set of Tarjī-bands, beginning:—

بازگل را بور زمین باد خزان می افکند آن

The burden runs thus:—

احمد مرسل که از ترک دو عالم تاج یافت آن

fol. 49^b. A third series of Tarjī'bands, beginning:—

وداع گلشن ازان عدلیب خوش خوان کرد آن

The burdens run thus:—

رسول مشرق و مغرب محمد عربی آن

fol. 51^b–54^a. A long Qaṣīdah in praise of the prophet, rhyming in the word, نرگس, beginning:—

ز بس که باده کند پیش مردمان نرگس
علم هد امسع بدین کار در جهان نرگس

fol. 55^a–57^b. Another series of Tarjī'bands, rhyming in the word محمد, beginning:—

هست ر انصاف و انصاف محمد
خلوت جان جای اختکاف محمد

The burden runs thus:—

فاق على الفلق كلیم بكماله
شرفه الله هادیا مع آله

fol. 75^a–76^b. Another series of Tarjī'bands in praise of 'Ali, beginning:—

بعزم رزم توپوشد ابوتراب ذره آن

The burden runs thus:—

ولي حضرت خالق وصي روز خدبر آن

fol. 77^a. A second series of Tarkib-bands, beginning:—

شاهی که آختاب نبودی برایرم آن

fol. 118–123^a. The painful story of the death of 'Ali, caused by the mortal wound inflicted, in course of his evening prayer, by 'Abdur-Rahmān ibn-i-Muljim (*d. A.H. 40 = A.D. 661*).

This portion ends with the praise of the Imām 'Alī Mūsā Rādā, the eighth Imām of the Shī'as.

II.

fol. 134^a-170^b. This section contains a short preface and those lyrical odes in which Unsi has endeavoured to make exact imitations of some of the select lyrics of Háfiż of Shíráz and Khusraú of Dihli. The compositions of Unsi were intended to be imitations of the above named minstrels in diction, sublimity of thought, and in the measured beats, while a keen regard has been paid to the rhythmical flow of language and the concordant harmony of Qawâfîs. The arrangement observed in the MS. is that the prototype Ghazals have been written first, and then, in exact succession to these, follow Unsi's own productions.

Beginning of the preface:—

حمد بیغایت و ثانی بی تهایت مر متکلمی را که زبان بهللان
چمن فصاحب برک کلستان صنع اوست آن

In this short preface Unsi names only Háfiż, whom he imitates as mentioned above, and omits altogether to mention the name of Khusraú.

fol. 135^a-157^b. Thirty-three Ghazals of Unsi in imitation of a similar number of Ghazals of Háfiż, arranged in alphabetical order.

Beginning with the following first Ghazal of Háfiż:—

الآباء إيهما الساقى ادركتاماً و ناولها
كه عمق اسان نسود اول ولی افتعاد مشكلها

And in answer to this Unsi's first Ghazal runs thus on fol. 135^b:—

أنا والله في روح لفطاط الروح ناولها
که هست آن رنگ آب زندگانی حل مشكلها

fol. 157^a-170^b. Twenty-one Ghazals of Unsi in imitation of a similar number of Khusraú's Ghazals, without any alphabetical order.

Beginning of Khusraú's first Ghazal on fol. 157^a:—

ملکت عشق ملک شد از کرم الہیم
پهشت من و پلامن شم اینست لباس شاهیم

Unsi's first Ghazal in answer to the above runs thus on fol. 157^b:—

ملک من مسلم است از کرم الہیم
و ز بر عشق میرضد خلعت پادشاهیم

The MS. breaks off abruptly with the following sixth line of the twenty-first Gazal of *Unsi* :—

من اگر د سوز مینه سهی بکوه کوئی
چکند که خون تکردد دل سهت منگ خاره

An extra folio at the beginning contains the life of the poet, copied from *Taqi Auhadi*, in the handwriting of the founder of this library.

Written in a clear *Nasta'liq*.

Not dated, apparently 18th century.

No. 222.

foll. 60; lines 15; size $7\frac{1}{2} \times 5\frac{1}{2}$; $6 \times 3\frac{1}{4}$.

ليلي و ماجنون

LAYLÂ-U-MAJNÛN.

A poem on the loves of Laylā and Majnūn in imitation of Nizāmī's Maṣnawī of the same style.

By Hâtifi.

Beginning :—

ابن نامه که خامه کرد بسیار
توقیع قبول روزیش باد

Maulânâ 'Abd Ullâh Hâtifi, مولانا عبد الله هاتفي, was the sister's son of the celebrated 'Abd-ur-Rahmân Jâmi, and, like his uncle, was born in Khirjird in the province of Jâm. His biographers unanimously admit that, as a Maṣnawî writer, he excelled almost all the poets contemporary to him. It is said that when Hâtifi went to Jâmi to ask Jâmi's permission to write the *Khamsah* in imitation of Nizâmî, he put Hâtifi to the test by ordering him to compose four verses in answer to four of Firdausî's satirical verses, and these the poet extemporized to the satisfaction of his uncle. On receiving his uncle's permission, Hâtifi began with the Laylâ-u-Majnûn, opening it with a line said to have been the work of Jâmi as an auspicious sign.

When Shâh Ismâ'il was returning from the conquest of Khurâsân, he happened to pass the gate of Hâtifi's garden where the poet had secluded himself. Finding the door closed, the Sultân managed to have

an interview with the poet by scaling the wall of the garden. The poet did all he could to welcome the Sultan, who partook of the humble meal which the poet provided. It was on this occasion that the Sultan asked Hatifi to versify his conquests; and to this request the poet yielded, but he lived only to compose a thousand verses of the intended poem, which, had it been completed, says Sām Mirzā, would have surpassed all his other Maqawis. (A copy of this unfinished poem is mentioned in the St. Petersburg Catalogue, p. 383.)

Of the projected *Khaansah*, the four, however, of Hatifi's poems are extant, viz., the present one, the شیرین و شرو (see No. 223 below), the حفت منظر قیمود نامه (see No. 225 below), and the

Hatifi died in the month of Muharram, A.H. 927 = A.D. 1521. See Habib-us-Siyar, vol. iii., Juz 3, p. 346.

Amin Rāzi quotes the following versified chronogram of Hatifi's death, which, he says, was composed by a relative of the poet:—

تاریخ فوت او طبیبدم ر عتل گشت
از هنر شهان و هد هنرمند طلب

The chronogrammatical value of the words هنر شهان and هنرمند is equal to 927. Another chronogram expressing the same date is جامی ثانی په مدد.

Notices on the poet's life will be found in *Tuhfa-i-Sāmi*, fol. 93^a; *Haft Iqlim*, fol. 206^b; *Taqi Auhadi*, fol. 799; *Majma'-un-Nafā'is*, vol. ii., fol. 535^b; *Riyād-us-Shū'ārā*, fol. 464^b; *Ātash Kadah*, p. 107; *Majma'-ul-Fuṣahā*, vol. ii., p. 54; *Miftah-ut-Tawārikh*, p. 211; *Makhzan-ul-Garā'ib*, p. 1012; *Nashitar-i-Ishq*, fol. 2024. For further notices and works of the poet, see Rieu ii., p. 652; Sprenger, Oude Cat., p. 421; Ethé, Bodl. Lib. Cat., Nos. 996-101 b; Ethé, Ind. Office Lib. Cat., Nos. 1398-1409; W. Petzsch, p. 107, and Berlin Cat., pp. 888-893; Onseley Biogr. Notices, p. 143; G. Flügel, i., pp. 581 and 582; Cat. Codd. Or. Lugd., Bat. ii., p. 121, etc.

The poem was edited by Sir W. Jones, Calcutta, 1788. Lithographed in Lucknow, A.H. 1279.

Written in an ordinary *Nasta'līq*, within gold and coloured borders, with a small illuminated frontispiece.

Not dated, apparently 16th century.

No. 223.

fol. 88; lines 12; size 9 × 5½; 5½ × 3.

شیرین و خسرو

SHÎRÎN-U-KHUSRAÛ.

A Maṣnawî on the loves of Shirin and Khusraû in imitation of Nizâmi's poem of the same style.

By Hâtifi (see above number).

Beginning:—

خداوند ا بعشقتم (لذگی ده

بفرقم تاج عز بندگی له

In the introduction, after praising God and the prophet, Hâtifi informs us that, after finishing the Laylâ-u-Majnûn, the first Maṣnawî poem of his projected Khamsah, he took it to his uncle Jâmi, who, extremely satisfied with the work, directed Hâtifi to compose the present poem, and to dedicate it to the celebrated Mir 'Ali Shir, whose praise the poet begins thus:—

چو مالی در قلم رستم بشمشیر

نظام دولت و ملک علیمشیر

After praising Mir 'Ali Shir as a just chief, a man of exceedingly benevolent disposition and a great patron of learning, Hâtifi speaks of 'Ali Shir's high poetical talents and his noble attainments in the Persian and Turkish languages.

fol. 13^b. Beginning of the story:—

چهین فرمود دلایی من من من

که می سنجید شد این کهن گنج

The epilogue is devoted to exaggerated praises of Jâmi, whom Hâtifi ranks above Khâqâni, Nizâmi, Sa'di, Khusraû, and Hasan; and remarks that Jâmi, like the sun, casts these luminaries into shadows:—

بود او آفتاب ایهان کواکب

شود کوکب ذ نور روز خایب

In the conclusion the poet says that he has avoided unnecessary prolixities in his poem, which is full of meaning, true in its purport and always to the point. The Maṣnawi ends with the following line:—

ه نیکوئی چنان کن فامداری
که باشد بر معادف ختم کاری

Copies of the poem are mentioned in Sprenger, Oude Cat., p. 422; G. Flügel, i., p. 581; Pertsch, Berlin, Nos. 906-7; Rieu Suppl., No. 295, ii.; Ethé, Bodl. Lib. Cat., Nos. 1013-15.

foll. 19^a, 25^a, 29^b, 34^b, 44^b, 54^b, and 66^b contain beautiful illustrations of the old Persian style.

In the following versified colophon the scribe says that this beautiful copy was written by the order of Shāh Ibrāhim in A.H. 976:—

بحمد الله دوین دور خجسته
که آمد دولت و عشرف بهم چشت
بحکم شاه ابراهیم عادل
که شاک آستان او فلت رفت
مزین گشت این شیرین و خسرو
که در وی هائفی صد گونه در سفت
مرا تاریخ سالش هائف غیب
ایان اشتباق کوهکن گشت

The date A.H. 976 is obtained from the words **ایان اشتباق کوهکن**.

The word **شاه ابراهیم عادل** in the above third line does not evidently mean any Ibrāhim Shāh of the 'Ādil Shāhs of Bijāpūr, as the first Ibrāhim 'Ādil Shāh of this line ascended the throne in A.H. 941 = A.D. 1535 and died in A.H. 965 = A.D. 1558, while the second Ibrāhim 'Ādil Shāh ascended the throne in A.H. 987 = A.D. 1579 and died in A.H. 1035 = A.D. 1626. It can, therefore, be assumed that the above **شاه ابراهیم** is the fourth king of the Quṭb Shāhs of Golconda, who ascended the throne in A.H. 957 = A.D. 1550 and died, after a reign of thirty-two years, in A.H. 989 = A.D. 1581. The word **عادل** after Ibrāhim simply means "just."

Written in an elegant Nasta'liq on gold-sprinkled paper, within gold and coloured borders, with a small beautiful frontispiece.

Scribe: **لوصت**

The original folios are mounted on new margins. The headings are written in blue, and are faded in many places.

No. 224.

fol. 83; lines 12; size 9×6 ; $5\frac{1}{4} \times 3$.

The same.

A splendid, but slightly defective, copy of the same Laylā-n-Majnūn of Hātīfi, dated A.H. 973. On comparing with the preceding copy, I find that some thirty verses from the introduction in praise of Mir 'Ali Shir are wanting in this copy.

Written in a beautiful minute Nasta'liq, within gold and coloured ruled borders, with a small beautiful frontispiece at the beginning.

In most places the margins are of various coloured flowery designs. foll. 55 and 56 are left blank and the contents thereof are wanting. The headings are written in red.

Scribe محمد امین ابن عبد الله

No. 225.

fol. 127; lines 15; size $8\frac{1}{2} \times 5\frac{1}{2}$; $5\frac{1}{4} \times 2\frac{3}{4}$.

تیمور نامه

TÎMÛR NÂMAH.

A poetical record of the warlike exploits of Timur in imitation of Nizāmi's Sikandar Nâmah.

By Hātīfi (see above).

Beginning:—

نام خداوند فکر و خرد

تیار که تا کند او بی برد

The poem is styled by the poet as تیمور نامه, a contraction of تیمور نامه, on fol. 125^b:—

شدند این حریقان فرخنده رای
بسی تمر نامه ام رهنمای

In the introduction Hātifi, after singing the praise of Firdausī in a few verses, boasts that he is by no means inferior to Khāqānī and Anwari in Qaṣidas, nor can Khusraū and Ḥasan surpass him in Ğazals. He further adds that Alexander and Timur were the only two mighty conquerors of the world, and that Nizāmī has sung the praise of the former, while he has chosen the latter to be the hero of his present poem:—

ز اولاد آدم دو صاحبتران
گرفتند گیتی کران تا کران
تمر خان و اسکندر فیلچومن
یکی شاه ایران یکی شاه روس
لظامی که کان مسن را برفت
بوصف مسکندر بسی لعل سفت
بود بصر شعر مرا نیز در
که ریزم گهرها بوصف تمر

After a few interesting remarks on the beauty and necessity of مصنف, the poet begins thus with the story on fol. 11*:—

لگارنده نقاش مانی بسد
بولن برلیان شد چنین نقشیدند

In the epilogue on fol. 125* the poet enumerates his previous poems:—

گرفتم ذلیلی و مجموع نصت
وزان صورت دعویم شد درست
شد ان نقش فرش چو گیتی پسند
ذ مشیرین و خسرو شدم نقشیدند
چو باز آمدم زان همیون مفر
سوی هفت منظر مگنیدم نظر

On the same folio the poet, after remarking that the Sikandar Nāmah of Nizāmī is nothing more than a fabulous story, observes that

in this poem he has given the true account of the warlike deeds and conquests of Timūr, which he has gathered from reliable sources, one of which, the Zafar Nāmah, he names:—

چو دیدم دران قصه پر فروع
ظفر نامه باقتم بی دروغ

By this **ظفر نامه** the poet evidently means the Zafar Nāmah, the well-known history of the reign of Timūr from his birth to his death (A.H. 736-807 = A.D. 1336-1405), completed in A.H. 828 = A.D. 1424 by Sharaf-ud-Din 'Ali Yazdi (*d.* A.H. 858 = A.D. 1454). See Rieu i., p. 175; Ethé, Bodl. Lib. Cat., Nos. 153-159; Ethé, Ind. Office Lib. Cat., Nos. 173-186, etc.

The occurrence of the name **ظفر نامه** in the verse quoted above probably has led many to apply that title to the present poem of Hāfi. Thus in the Haft Iqlim, fol. 206^b, it is called **ظفر نامه تیموری**; in Z. D. M. G., xiii., p. 340, No. 252, and W. Pertzsch, Berlin Cat., p. 891, No. 908, the poem is called **ظفر نامه منظوم**; while Hāj. Khal., iv., p. 176, calls it simply **ظفر نامه**.

For copies of the Timūr Nāmah see, besides the references given above, Sprenger, Onde Cat.; p. 421; Rieu, ii., p. 653; Cat. des MSS. et Xylographes, p. 381; Ethé, India Office Lib. Cat., Nos. 1410-1416; J. Aumer, p. 34, etc.

The poem has been lithographed in Lucknow under the title **ظفر نامه هائی** in 1869.

This splendid copy is written in a beautiful clear Nasta'liq, within gold and coloured ruled borders, with a small beautiful frontispiece, and a decorated double-page 'unwān in the beginning.

The original folios are mounted on various coloured new margins.

The last folio has lately been added in a modern hand. The headings are written in gold.

Not dated, apparently 16th century.

No. 226.

fol. 29; lines 19 (in each of the three columns); size $9\frac{1}{2} \times 6$; $6\frac{3}{4} \times 3\frac{3}{4}$.

فتح الحرمين

FUTŪH-UL-HARAMAYN.

A Maṣnawi poem containing an account of the holy places of religious importance in Mecca and Medina, and of the rites observed in the pilgrimage.

By Muhyī Lārī.

Beginning:—

ای دو جهان غرقد الای تو
کون و مکان قطرة در بای تو

This beginning, which is also found in W. Pertsch, Berlin Cat., No. 214; Rieu Suppl., No. 301; Ethé, India Office Lib. Cat., No. 1420, is the twenty-fifth line of the following copy.

Maulānā Muhyī, مولانا محيي لاري, a native of Lār, was, according to Sām Mirzā, a favourite disciple of the celebrated Maulānā Jalāl-ud-Dīn Muḥammad Dawwānī (*d. A.H. 908 = A.D. 1502*). Taqī Auhādī, in his ‘Urafāt, fol. 697^b, on the authority of the Majalis-un-Nafā’is of Mir ‘Alī Shir (*d. A.H. 906 = A.D. 1500*), says that Muhyī flourished during the time of Sultān Ya‘qūb (*A.H. 883–896 = A.D. 1478–1490*), and we are further told by the author of the Riyāḍ-ush-Shu‘arā, fol. 376^b, that the poet was alive till the reign of Shāh Tahmāsp (*A.H. 930–984 = A.D. 1524–1576*). Besides being a good Maṣnawi writer Muhyī was equally well versed in Qaṣidas and Gazals. He also wrote a commentary on the قصيدة تائید of Ibn-nl-Fārid, *d. A.H. 632 = A.D. 1234* (see No. 180, 8, above), which, it is said, was much approved by the scholars of the day. After his return from Mecca and Medina the poet is said to have dedicated the present poem to Sultān Muẓaffar bin Muḥammad of Gujrat (*A.H. 917–932 = A.D. 1511–1525*), and to have received an ample reward from the Sultān.

Muhyī died, according to Taqī Kāshī, Oude Cat., p. 21, in *A.H. 933 = A.D. 1526*.

According to the copy of the poem noticed in G. Flügel, ii., p. 122, it was composed in *A.H. 911 = A.D. 1505*, a date expressed by the chronogram حسین.

For notices on the poet's life and his work see, besides the references given above, *Haft Iqlim*, fol. 80^a; *Majma'un-Nafā'i*s, vol. ii., fol. 421^b; *Khazāna-i-'Āmirah*, fol. 300^a; *Makhzan-ul-Ğarā'ib*, fol. 779; *Nashtar-i-'Ishq*, fol. 1574; Sprenger, *Onde Cat.*, p. 451; Rien, ii., p. 655; Ethé, India Office Lib. Cat., Nos. 1417-1420; Stewart Cat., p. 66; G. Flügel (*l. c.*); Wiener Jahrbücher, vol. 71; *Anzeigeblatt*, p. 49, and Schefer, *Sefer Nameh*, Paris, 1881, *Introd.*, pp. 57 and 58. See also *Hāj Khal.*, vol. iv., p. 385, and Dr. Lee's Oriental MSS., London, 1830, p. 59.

The *Futāḥ-ul-Haramayn* has been wrongly ascribed by some to Jāmī (see Stewart and Sprenger referred to above) owing to a very careless reading of his name which occurs in the following verse—one of several verses quoted in this *Maṣnawī* from the seventh Maqālah of his *Tuhfat-ul-Ahrār*:

عارف جامی که ر جام السب

آمده از میکده عشق مسب

The poem has also been ascribed by some scribes to the holy saint Muhi-ud-'Abd-ul-Qādir of Jilān (*d. A.H. 561 = A.D. 1165*), as will be seen from the following copy.

A lithographed edition of the poem, ascribed to the above saint, was published in Lucknow, A.H. 1292.

The name of the poem occurs in this copy on fol. 4^a:

چون بفتح دل و جان هند مسبب

کرد فتح الهرمینش لقب

The name of the author is found on fol. 3^a as well as on fol. 29^b:—
(fol. 3^a)—

محی از انسانه او لب میند

(fol. 29^b)—

محی ازین هر دو طلب کام خویش

Three Tarkib-bands are found on fol. 23^b; the first begins thus:—

السلام اي مید اولاد آدم السلام

السلام اي مید افراد عالم السلام

The contents of the poem have been described in the *Jahrbücher* (*l. c.*).

This copy, written in Mecca, contains gold and beautifully painted drawings representing the *Haram*, mosques, wells, mountains, and the tombs of the descendants and relatives of the prophet. They are on foll. 6^b, 12^b, 13^b, 14^b, 15^b, 16^b, 18^b, 19^b, 20^b, 23^b, 26^b, 27^b, 28^b, 28^a, and 29^a.

The headings and the prescribed invocations of the pilgrimage are written in red Naskh.

The scribe gives the date of transcription of this copy (A.H. 979) and his name (ویسی) in the following versified colophon:—

ز هجرت له صد و هفتماد و نه بود
که ویسی در حرم کرد این کتابت
طبع دارد دعائی چون دعا راست
ز خالیب در حق خایب اجابت

The Rieu Suppl. Copy, No. 301, is also dated Mecca (A.H. 951).

Written in a beautiful minute Nasta'liq, within gold and coloured borders, with a small minutely decorated frontispiece.

No. 227.

fol. 58; lines 15; size 9 × 5; 6 × 3½.

The same.

A modern copy of the same *Futūh-ul-Haramayn*.

This copy begins with the initial line of the *Makhzan-ul-Asrār* of Nizāmi (see No. 37 above), in the metre of which Muhyī composed the present poem.

Beginning:—

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
حَسْنَتْ كَلِيدْ دَرْكَجْ حَكِيمْ

The second line in this copy is the usual initial line of the poem in most copies. (See Rieu, ii., p. 655; Sprenger, Oude Cat., p. 451; Ethé, India Office Lib. Cat., No. 1417, etc., etc.) It runs thus:—

أَيُّ هُمَّهُ كُنْ رَا بِدْرَتِ التَّجَّا
كَعْبَةُ دَلْ رَا زَ تُو نُورُ وَصَفاً

This copy contains more than the preceding one. It bears the full quotation of the seventh Maqālah of Jāmī's *Tuhfat-ul-Ahrār*; and, in

addition to the three Tarkib-bands of the preceding copy, it contains seven more Tarkib-bands, which begin thus on fol. 43^b—

در چین راهی که هر سکش خضر را رهبر است
هر قدم فتحی و هر کامی کشادی دیگر است

A very ridiculous attempt has been made to ascribe the poem to the holy saint Muhi-nd-Din 'Abd-ul-Qâdir of Jîlân (*d. A.H. 561 = A.D. 1165*). The name of Jâmi which occurs in some of his verses, quoted in this poem, has been boldly altered to that of Muhi. For instance, the fifth line on fol. 11^a, instead of جامی ازان روی تخلص نمود محي ازان روی تخلص نمود. Again, the last line of the seventh Maqâlah of Jâmi's *Tuhfat-ul-Alârâr* quoted here (fol. 13^a) reads جامی اگر چند لغ معی اگر چند نه صاحب دل است instead of جامی ازان روی تخلص نمود.

Moreover the following story about the great saint 'Abd-ul-Qâdir is narrated at the end of the MS. It is said that Sultân Sanjar (A.H. 511-552 = A.D. 1117-1157), the third son of Malik Shâh Siljûqi, as a token of his sincere belief in 'Abd-ul-Qâdir, once sent him an invitation, and offered him the royal throne and the entire kingdom under his possession. The saint, heedless of worldly luxuries, refused the offer, and sent in reply the following Rubâ'i to the Sultân:—

چون چتر سنجیری رخ بختم میاہ باد
با فخر اگر بود هوسن ملک سنجرم
تا یافتنست جان من آن ذوق نیم شب
صد ملک نیمروز بیات جو نمی خرم

Thus disappointed, the Sultân sent an embroidered ivory throne to 'Abd-ul-Qâdir, and requested the saint that, if he could not come in person to his (Sultân's) country, he should honour him at least with his portrait. The saint accepted the throne and sent a portrait to the Sultân. From this throne 'Abd-ul-Qâdir is said to have delivered sermons to his attendants and followers.

Like the preceding, this copy also contains numerous drawings representing the Haram, mosques, tombs, etc.

Written in an ordinary clear *Nasta'liq*, within gold and coloured ruled borders, with a double-page 'unwân and a small decorated frontispiece.

Not dated, apparently the latter part of the 17th century.

No. 228.

fol. 5; lines 25 (in each of the two centre columns);
size 9 x 5; 8 x 4½.

دیوان هلالی

DÎWÂN-I-HILÂLÎ.

A fragment of the diwân of Hilâlî.

Beginning:—

ای نور خدا در نظر از روی تو ما را
بکذار که در روی تو بیسم خدا را

مولانا بدر الدین، poetically called Hilâlî, was a native of Astarâbâd, and by origin was a Chagta'i Turk. It is said that in his early days Hilâlî was in the habit of producing unintelligent verses, and to have thus on one occasion incurred the displeasure of the celebrated Mir 'Ali Shir to such an extent that he was driven out of the Wazir's presence. In his early youth Hilâlî again went to Herât and gained the favour of 'Ali Shir, who, perfectly satisfied with the remarkable improvement of the poet, personally undertook the supervision of his education; and his poems shortly after received the highest approbation of the eminent Wazir and others. Besides the diwân Hilâlî left two other Maṣnawis, viz., Shâh-u-Darwîsh (see Rieu, ii., p. 656; Sprenger, Oude Cat., p. 427; Ethé, India Office Lib. Cat., Nos. 1426-1429; Ethé, Bodl. Lib. Cat., Nos. 1022-1025; W. Pertsch, Berlin Cat., pp. 36, 711 and 895; J. Aumer, p. 35; Cat. des MSS. et Xylographes, p. 389) and Šifât-ul-Āshiqîn (see Ethé, Bodl. Lib. Cat., No. 1026; Ethé, India Office Lib. Cat., Nos. 1430 and 1431; W. Pertsch, Berlin Cat., pp. 64 and 895; G. Flügel, i., p. 580; Cat. des MSS. et Xylographes, p. 390). Sám Mirzâ, fol. 90*, supported by the authors of the Habib-us-Siyar, vol. iii., Juz 3, p. 350; Haft Iqlim, fol. 305*; 'Urafat, fol. 800*, and several others, says that Hilâlî has also left another Maṣnawi Laylâ-u-Majnân. But 'Alî Qulî Khân Walîh, in his Riyâd-nâsh-Shu'ârâ, fol. 465*, emphatically denies the composition of the Laylâ-u-Majnân by Hilâlî.

It is said that after completing the Shâh-u-Darwîsh, Hilâlî presented the poem to Bâdi'-uz-Zamân Mirzâ (d. A.H. 920 = A.D. 1514), the eldest son of Sultân Husayn Mirzâ (A.H. 873-911 = A.D. 1469-1506),

and the prince, being greatly pleased with the work, amply rewarded the poet.

When 'Ubayd Ullâh Khân Uzbek conquered Herât, Hilâlî addressed a Qâsidah to the Khân and was admitted to his service. But the poet did not live to enjoy the Khân's favour long, as Mullâ Baqâ'i Lang and Maulâna Shams-ud-Din Quhistâni, and several other persons of the Khân's court conceived a bitter malice against the poet, and accused him of being a Shi'ah heretic. Consequently the innocent Hilâlî was murdered by the Khân's order.

In one of our copies of the *Tuhfa-i-Sâmi*, dated A.H. 968, the date of Hilâlî's death is fixed in A.H. 936 = A.D. 1529. This date is also found in Raqim (see Rosen Institut, p. 126) as well as in Taqi Auhadi, fol. 800^b; *Riyâd-ush-Shu'arâ*, fol. 465^a; *Khazâna-i-'Âmirah*, fol. 396^a; *Mâkhzan-ul-Gârâ'ib*, fol. 1006; *Natâ'ij-ul-Afkâr*, p. 466; *Nashâtar-i-'Ishq*, fol. 2028, etc. It is further supported by a statement that the man who executed Hilâlî was named میف الله کشت, and that میف الله کشت, the chronogrammatic value of which is 936, formed the *Târikh* of the poet's death. Another copy of the same *Tuhfa-i-Sâmi*, dated A.H. 971, gives the poet's death in A.H. 939 = A.D. 1532, and this date is also found in *Âtash Kadah*. See also Rieu, ii., p. 656; Sprenger, Oude Cat., p. 426; Ethé, Bodl. Lib. Cat., No. 1019; Ethé, India Office Lib. Cat., No. 1423; W. Pertsch, Berlin Cat., pp. 147, Nos. 3 and 701, No. 38; G. Flügel, i., p. 523; J. Aumer, p. 35.

For further notices on the poet's life, see *Habib-us-Siyar*, vol. iii., Juz 3, p. 350; *Haft Iqlîm*, fol. 305^b; *Majma'un-Nafî'is*, vol. ii., fol. 534^b; *Majma'u'l-Fusâhâ*, vol. ii., p. 55, etc.

The diwân of Hilâlî has been lithographed in Lucknow in A.H. 1263 and 1281, and in Cawnpore, A.H. 1281.

This copy of the diwân contains only Gazals up to the letter د, and breaks off abruptly with the line:—

ای اجل سوی هلالی بہر جان بردن میا
زانکه عاشق کاہ مردن جان بجانان میدهد

The Gazals are alphabetically arranged, and the total number of verses does not exceed three hundred and sixty.

Written in an ordinary Nasta'liq.

Not dated, apparently 18th century.

No. 229.

fol. 79; lines 12; size $8\frac{1}{2} \times 5\frac{1}{2}$; 6×3 .

دیوان لسانی

DÎWÂN-I-LISÂNÎ.

Beginning with *Gazals* in alphabetical order:—

زهی عشقت بیاد بی نیاری داده خرمدها
خم فترانک شوقت سرکشانرا طوق گردنهای

مولانا وجیہہ واجیہ الدین لسانی بن عبد الله الشیرازی Wajih-ud-Din 'Abd Ullâh, poetically called Lisâni, was originally from Shirâz; but on account of his frequent residence in Tabriz he is sometimes called Tabrizi. He spent also a portion of his life in Bagdad, which he is said to have left subsequently for Hamadân. Sám Mirzâ, a constant companion of Lisâni, in his *Tuhfa-i-Sâmi*, fol. 103^b, says that the poet led the life of a pious *Darwîsh*, but he passes the following remark on the poetical compositions of the poet:—

اشعار او شتر گریده واقع شده

Although Sám Mirzâ, who says that he had the opportunity of reading Lisâni's poems occasionally, passes the above remark on the poems of the poet, yet Taqî Auhâdi (fol. 63^a), who saw about ten thousand verses of Lisâni, gives him a high place among the poets of the latter period; and after observing that the poet adopted the style of Hâfiż, Figâni, and Shahidi, says that Lisâni was particularly well versed in Qâşidas and *Gazals*:—

خصوصاً غزل و قصيدة چنان کفته که شاید و باید در معاذلت
سحر مازی بل معجزه پردازی فرموده

and that he was followed and imitated by Sharaf, Sharifî, Wahshi, Muhtashim, and Damîri.

It is said that Maulânâ Sharif of Tabriz (see No. 233 below), a pupil of Lisâni, being jealous of his master's celebrity, collected a number of frail verses from the *diwan* of his master, and sarcastically styled them as سهو اللسانی or سهو اللسان.

In the beginning of the year A.H. 941 = A.D. 1534, when Shāh Sulaymān of Rūm was marching upon Tabrīz, Lisāni died in the course of his prayer in the mosque of the city and was buried in Surkhāb. According to Khushgū, as stated by Sprenger (Oude Cat., p. 476), the poet died in A.H. 991 = A.D. 1583; but this seems improbable.

See, besides the references given above, *Haft Iqlim*, fol. 69^b; *Majális-ul-Mu'min*, fol. 604^a; *Riyād-us-Shu'arā*, fol. 362^b; *Khazāna-i-'Amirah*, fol. 301^b; *Khulāsat-ul-Afkār*, fol. 168^a; *Ātash Kadah*, p. 389; *Makhzan-ul-Āgarā'ib*, fol. 745; *Majma'-un-Nafā'is*, vol. ii., fol. 404^a; *Natā'ij-ul-Afkār*, p. 373; *Nashtar-i-'Ishq*, fol. 1538, etc. Compare also Rieu, ii., p. 656^b; G. Flügel, i., p. 584; Hammer Redekünste, p. 391; and Erdmann, Z. D. M. G., xii., pp. 518-535.

The ġazals are followed by a few Mukhammasāt, Muqaṭṭa'āt, and Rubā'is at the end.

fol. 77^a. Muqaṭṭa'āt, five in number, beginning of the first:—

تا کی از توبه در جور و چفا بکماید

تا بکی دفتر تزویر و ربا بکماید

fol. 77^b. Two *Qit'as*, beginning of the first:—

با من یکی ز بیهبران گشت کز چه رو

دوروی کنی ز هر که بوصل تو مایلس

fol. 78^a. Rubā'is, fourteen in number. The first two parts of the first two verses in the initial Rubā'i, and the second two parts of the verses in the sixth and seventh Rubā'is are pasted over with paper. The second part of the first verse of the initial Rubā'i runs thus:—

ای معنی مخشی و هویدا همه تو

The third Rubā'i clearly reads thus:—

کردیم الی ز مناهی توبه

وز معصیت و نامه میباھی توبه

دیدیم که فعل و قول مهومست و خطأ

دمست از همه شستیم الی توبه

The copy ends with the following last Rubā'i:—

ای خسته که شربت شفا میطلبی

درد دل خویش را دوا میطلبی

چون برتوی از نور خدا در دل تست

از دل طلب اپه از خدا میطلبی

This copy does not contain more than one thousand verses in all.

A splendid copy, dated A.H. 972, written only thirty-one years after the poet's death by one Dûst Muhammad.

The colophon runs thus:—

فرغ عن تسويد هذه الكتاب بتوفيق الملك الوهاب بعد
الذنب دوست محمد الكاتب بتاريخ شهر جمیل الآخر سنة اثنا
وسبعين و تسعا

Written in a fine clear Nasta'liq, within gold-ruled borders, with a small faded frontispiece.

The MS. is pasted over with pieces of paper in many places.

No. 230.

fol. 198; lines 23; size 12 × 6; 9½ × 4.

The same.

Another copy of Lisâni's diwân containing Ğazals in alphabetical order.

Beginning:—

ز پارسا چه عجب گر کند ملامت ما

که کنج میکده هند گوشه ملامت ما

This copy, a modern one, contains more than eight thousand verses. It is written in an ordinary careless Nasta'liq.

Dated 15th Sha'bân, A.H. 1238.

No. 231.

fol. 484; lines 17; size $13\frac{1}{4} \times 8\frac{1}{2}$; $9\frac{1}{2} \times 5$.

کلیات اهلی شیرازی

KULLIYÂT-I-AHLÎ SHÎRÂZÎ.

The poetical works of Ahli Shîrâzî.

The author of the *Şuhuf-i-İbrâhim*, fol. 99^a, says that Ahli Shîrâzî was a friend of the celebrated philosopher Dawwâni who died in A.H. 908 = A.D. 1502, see Rieu, p. 442^b. There is a great danger of the poet's being confounded with his contemporary namesakes, Ahli Tûrâni, a pupil of Jâmi, who died in A.H. 902 = A.D. 1496, see Safinah, No. 4 (col. 212 in Ethé, Bodl. Lib. Cat.), and Ahli Khurâsâni, who died in A.H. 934 = A.D. 1527, see Sprenger (Oude Cat., p. 319), and Ahli of İrân, who flourished during the time of Shâh Tahmâsp, see Safinah, No. 75 (col. 214 in Ethé, Bodl. Lib. Cat.). In addition to his being well versed in the various kinds of poetical composition, he possessed wonderful ingenuity in the artifices of versification. On one occasion he composed a poem in praise of Mir 'Ali Shir, in imitation of the well-known artificial Qâṣîdâ (قصيدة مصنوعي) of Salman, and sent it to the wazir. The poem met with the highest approbation of the learned wazir, who, along with other distinguished poets of the imperial court, declared it to surpass even the poem of Salman. The poet's reputation was further established by the composition of his wonderful Maṣnawi Sihr-i-Halâl, in which he combined all the beauties of Kâtibi's two separate poems, the Majma'ul-Bahrayn and the Tajnisât, also called the Dah Bâb. Ahli died at an advanced age in Shîrâz in A.D. 943 = A.H. 1536, and was buried in Muşallâ by the side of Hâfiż. Mullâ Mirak, a contemporary of Ahli, gives the date of the poet's death in the following line of a versified chronogram:—

بادهشان شعرا بود اهلی

A Ghazal of the poet, with the following opening line (found on fol. 108^a in this copy), is said to have been inscribed on the poet's tombstone:—

جایم بروز واقعه پهلوی او کنید
او قیله منست رخم سوی او کنید

For notices on the poet's life, see *Tuhfa-i-Sāmt*, fol. 102^a; *Habib-us-Siyar*, vol. iii., Juz 4, p. 112; *Majális-ul-Mu'min*, fol. 603^a; *Haft Iqlim*, fol. 71^a; *Taqi Auhādi*, fol. 99^a; *Majma'un-Nafā'is*, vol. i., fol. 8^a; *Riyād-us-Shu'ārā*, fol. 22^b; *Makhzan-ul-Ārā'ib*, fol. 49; *Nashtar-i-Ishq*, fol. 105; *Miftah-ut-Tawārikh*, p. 221; *Natā'i-j-ul-Afkār*, p. 260. For further details of the poet's life and his works, see Sprenger, *Onde Cat.*, p. 320; Rieu, ii., p. 657; Ethé, *Bodl. Lib. Cat.*, Nos. 1027 and 1028; Ethé, *India Office Lib. Cat.*, No. 1432; G. Flügel, i., pp. 585-587; *Cat. des MSS. et Xylographes*, p. 391; W. Pertsoh, *Bland Century of Persian Ghazals*, No. 7, and Erdmann in *Zeitschrift des D. M. Q.*, xv., pp. 775-785.

Contents:—

I.

fol. 1^b. Ghazals in alphabetical order.

Beginning:—

ای حیرت صفات تو بند زبان ما
الکشت حیرتست زبان در دهان ما

II.

fol. 258^a. A series of Rubā'is.

Beginning:—

یارب گنہ آلوہہ ز دنیا میرم
بی وعده وصل خود بعثتی میرم
پروردہ نعمت تو بودم همه عمر
بی توهہ رحمت هم ازینجا میرم

III.

fol. 312^b.

نصر حلل

SIHR-I-HALĀL;

OR,

“LAWFUL SORCERY.”

In this wonderful Maṣnawī Ahli has united both the artifices of metre and plays upon words found separately in Kātib's two poems, viz., *Majma'un-Bahrayn* and *Tajnisāt*—that is to say, this poem can be read in two different metres, viz., فاعلٰتْ فاعلٰتْ فاعلٰتْ فاعلٰتْ, and مفتعلٰتْ مفتعلٰتْ مفتعلٰتْ مفتعلٰتْ, and that the last words of both of the hemistiches of

a verse are the same but with different meanings. The poem deals with the love story of Prince Jám and Princess Gul.

Beginning with a short prose preface:—

حمد و ثمای نا محدود و شکر نامحدود سزاوار صالحی
امست آخ

From this preface we learn that Ahli, being jealous of the celebrity of Kātibi's above-named poems, made up his mind to surpass Kātibi by composing the present Maṣnawī.

fol. 313^b. Beginning of the poem:—

ای همه عالم برتو بی شکوه
رفعت خاک در تو پیش کوه

fol. 317^b. Beginning of the story:—

ساقی از ان مشربه یاقوت ده
قوتمن از ان مرتبه یاقوت ده

IV.

fol. 329^a.

شماع و پروانه

SHAM'-U-PARWĀNAH;

OR,

"CANDLE AND MOTH."

Another Maṣnawī. Beginning:—

بنام آنکه ما را از عنایت
دهد پروانه شمع هدایت

After praising God, the prophet, and 'Ali, the poet eulogises the king Sūltân Ya'qûb Aq-Qayânî (A.H. 884-896 = A.D. 1479-1490), to whom the poem is dedicated.

The story begins on fol. 334^a:—

حدیثی دارم از روشن دلی یاد
بسی شیرین تر از شیرین و فرهاد

In the epilogue the poet says that this Maṣnawī consists of one thousand and one distiches, and that it was composed in A.H. 894:—

چو از تعداد پر وقف مراد است
بنام حق هزار و یک فتحاد است . . .
مشن از بیر تاریخش کنم کم
بود تم الكتاب الله اعلم

The chronogrammatical value of the words **تم الكتاب** is equal to 894.

V.

fol. 357*. A very short Maṣnawi styled here as **مشنوی** در **عمارت**.
مشنوی در **عمارت**
صفت متون عمارت.

Beginning:—

چه لپالست ابن خجسته متون
کز زمین سر رسانده پر گردون

VI.

fol. 359*. Qaṣidas.

Beginning:—

اللَّهُ أَكْرَمُ الْمُرْسَلِينَ
بِنِي آدَمَ أَتَيْنَاهُ قَدْرَتَ اللَّهِ

This section contains Qaṣidas in praise of God, the prophet, 'Ali, the Imāms, Shāh Ismā'īl Ṣafawi, Sultān Ya'qūb, Sultān Muẓaffar, Shāh Qulī Beg, Shāh Akhī Beg, Mir Sharif Jurjāni, Khafif-ud-Din, Qādi Nizām-ud-Din Ahmad, Mir Mu'in-ud-Din Ahmad, Sa'd-ud-Din Mas'ud and Malik 'Abd Ullāh.

VII.

fol. 407*. Tarji'bands.

Beginning:—

ای دهان ولبست ز جان خوشتر
دهن از لب لب از دهان خوشتر

VIII.

fol. 409*. Muḥkammasat.

Beginning:—

ابن همه خشم تو ای عاشق بیباک چیست?
دل (خشمت خاک شد این (هر بی تریاک چیست

IX.

fol. 410.

متفرقات

Miscellaneous.

Beginning:—

زهی ز ماسخر عیش تو دومستان دلخاد الح

X.

fol. 411^b. Muqatta'ât.

Beginning:—

ایدل بخود بمیر کردی خلاص از الکه الح

This section contains several Qiṭās expressing the dates of the death of Khwājah Ḥasan, Shāh Mulla, Shāh Quli, Khwājah 'Ain ud-Dīn, Mir Khān, Shaykh Muhammad Lahijī, Sayyid Sharif, Khwājah Ishāq, and others.

XI.

fol. 419^b. Marṣiyah or elegies.

Beginning:—

وا حسرا که دیده حسرت پر آب شد

در ماتم حسین علی دل کیاب شد

It ends with a series of Tarkib-bands, styled مرثیه افضل الدین بیگ, which begins thus:—

آنکه ره بمنزل مقصود برده الدال

On foll. 423^b–426^a is a repetition of the first twenty-nine Rubā'is found on fol. 258^a.

XII.

fol. 426^b.

ساقی نامه

SÂQÎ NÂMAH.

A series of Rubā'is in alphabetical order, with a short prose preface.

Beginning:—

بعد از حمد و ثنای جان آفرین و درود بر روان سید

المرسلین الح

Beginning of the first Rubā'i on fol. 427*:-

ساقی قدحی که کار ماز امست خدا
وز رحمت خود بندہ نواز امست خدا

XIII.

fol. 435^b. Another series of Rubā'is, styled as *رباعیات گنجفه*, with a short prose preface.

Beginning—

پوشیده نماید بر ارباب صورت و معنی که این بندہ کم بضاعت
اُخْلَى شیرازی آخ

Beginning of the first Rubā'i on fol. 436*:-

ای آنکه درب قبله صاحب نظران آخ

These Rubā'is describe the various cards of the game, and are written for a pack of cards. See Sprenger, Oude Cat., p. 322; Rieu, ii., p. 658; Ethé, Ind. Office Lib. Cat., No. 1432, 5, etc.

XIV.

fol. 444^b.

معمات

A series of riddles on the names of the prophet, 'Ali, Ḥasan, Ḥusayn, Ja'far, Mūsī, and others.

Beginning:-

آب حیوان خوش بود آن لعل لب زان خوشنتر است
در صفا آن لعل فاش از جوهر جان خوشنتر است

XV.

fol. 446*.

قصيدة مصنوع اول در منح علی شیر

A highly artificial Qasidah in honour of Mir 'Ali Shir with a prose preface.

Beginning:-

حمدی از حد افزون و مهامی از قیام بیرون مزاوار صانع
بچون آخ

Beginning of the Qaṣidah on fol. 447^a:—

لسم کاکل مشکین کرامت چونتو لگار
 شعیم منیل پرچین کرامت مشک تمار
 شعیم خیزد آز آهولی نه زین خوشن
 نسیم گل ورد اما چنین نه عنبر بار

The chief subtleties in it are that all the words of two and two and three and three bayts, written in red ink, if connected, form altogether a new bayt of a different metre and different trope; for instance, from the above two bayts we can work out the following:—

لسم کاکل مشکین کرا خیزد ازین خوشن
 شعیم منیل پر چین کجا ریزد چمین عنبر

Besides this there are other subtleties described at length in Ethé, Bodl. Lib. Cat., No. 1027.

XVI.

fol. 458^a.

قصیده مخصوص دوم در مدح سلطان یعقوب

Another artificial Qaṣidah in praise of Sultān Ya'qūb with a prose preface.

Beginning:—

حمد بیضد و سپاس بیقیام میر حضرت عزت را آخ

Beginning of the Qaṣidah on fol. 458^b:—

هوای جنت کویت نسیم عنبر بار
 فدای نکبت مویت شعیم مشک تمار
 لدید گلشن عالم چو سرو بالایت
 بور در چمن حسن چونتو گل رخسار

XVII.

fol. 471^a.

قصیده مخصوص ثالثه در مدح شاه اسماعیل بهادر صفوی

A third artificial Qaṣidah in honour of Shāh Ismā'il Ṣafawi with a prose preface.

Beginning:—

حمد و میام صانعی را که فهرست قصیده موجودات و دیباچه
جريدة کاینات آخ

Beginning of the Qaṣidah on fol. 472^a:—

هواي گلشن کویت نسیم باد بهار
گدای خرمون مولیت خمیم مشک تمار
مکر کشود در جان هواي آن سر کوي
که بوی عنبر سارا دمید از ان گلزار

The last two Qaṣidas are also full of subtleties described in detail in Ethé, Bodl. Lib. Cat. (*loc. cit.*).

These Qaṣidas are very close imitations of the artificial Qaṣidas of Salmān of Sāwah, whom the poet mentions in the preface of his first artificial Qaṣidah.

Written in ordinary Nasta'liq, within coloured borders, with an ordinary frontispiece and a double-page 'unwān at the beginning.

Not dated, apparently 17th century.

No. 232.

fol. 101; lines 15; size 8½ × 5; 7½ × 3½.

دبوان میرم سیاد قزوینی

DÎWÂN-I-MÎRAM SIYÂH.

A good copy of the dîwân of Miram Siyâh. Miram Siyâh, who also adopted the poetical title of Pir, میرم سیاد قزوینی مخلص به پیر, was originally a native of Qazwin, but on account of his frequent residence in Herât, he is generally known as "Miram Siyâh of Herât." According to Taqî Auhâdi, fol. 694^b, and the author of the *Riyâd-us-Shu'ârâ*, fol. 379^c, he was a disciple of Bâbâ 'Ali Shâh Abdâl and belonged to the Malâmatiyah sect, that is, the sect of the Sufis who are apparently sinful but religious at heart. To this the poet himself refers thus on fol. 93^d of this copy:—

ای شیخ ز عاشقان خیدا بگریز
 و ز درد کشان بی مرو بی بگریز
 از کوچه عافیت میا جانب ما
 ما اهل ملامتیم از ما بگریز

Sám Mirzá, in his *Tuhfa-i-Sámi*, fol. 129^b, says that Miram Siyáh of Herát was a man of amiable disposition, and passed a very depraved and dissolute life, as, he says, may very well be judged from his own verses; while Amin Rázi (*Haft Iqlim*, fol. 199^b), in defending the poet, states that Miram was noble in disposition, pure of faith, and spent his time in constant devotion to God, but that, in order to conceal his mysteries, he composed and spread abroad indecent and licentious verses.

The precise date of the poet's demise has not been fixed by any biographer. Dr. Rieu in his Supplement, p. 221, on the authority of Sám Mirzá's *Tuhfa-i-Sámi* (composed in about A.H. 957 = A.D. 1550), alleges that the poet was then living at the time of composition of the said *Tadkirah*, and Dr. Ethé in his India Office Library Cat., No. 2061, probably on this statement of Dr. Rieu, asserts that Miram was still alive in A.H. 957. But in the two copies of the said *Tuhfa-i-Sámi* in this library, one dated A.H. 968 (A.D. 1560) and the other A.H. 971 (A.D. 1563), both of which were written during the lifetime of the author (Sám Mirzá died in A.H. 984 = A.D. 1576) and only ten and thirteen years after the composition, the poet is not only spoken of in the past tense, but it is distinctly said that he died in Māwarū-nn-Nahr. It is clear that Miram was still alive in the reign of Humayún (A.H. 937–963 = A.D. 1530–1556), at least in the beginning of it, as we can conclude from the poet's letters addressed to this emperor. Miram also corresponded with Sultán Husayn Mirzá (A.H. 873–911 = A.D. 1468–1505), Bábár (A.H. 899–937 = A.D. 1493–1530), Sháh Ismá'íl Ṣafawí (A.H. 909–930 = A.D. 1503–1523), Husayn Wā'iz Kashífi (d. A.H. 910 = A.H. 1504), and other contemporaries of these well-known persons. A copy of Miram's correspondence with the above-named persons, *النشاء میرم میاہ* is noticed in Ethé, India Office Lib. Cat., No. 2061.

For notices on the poet's life, see, besides the references quoted above, *Majma'-un-Nafá'is*, vol. ii., fol. 458^b; *Khulásat-ul-Afkár*, fol. 189^b; *Makhzan-ul-Ğará'ib*, fol. 797, etc.

According to the following verse in the conclusion it would appear that the poet completed this *diwán* in A.H. 911 = A.D. 1505:—

ابن نسخه که همچو روی خود کرد میاہ
 در نهضده و پا زده با تمام رسید

The contents of this copy closely agree with those of the Rieu Supplement, p. 221.

Begins with the following *Tarji-band* followed by a preface:—

حُشْقَ سُلْطَانَ بَيْ نَهَانَ آمد
مَالِكَ الْمَلَكَ لَا مَكَانَ آمد

The burden runs thus:—

غَيْرَ يَكْذَابٌ دَرَدَوْ عَالَمَ كَوْ
لَيْسَ فِي الْكَابِيَّاتِ إِلَّا هُوَ

The preface begins thus on fol. 3^b:—

حَمْدَ بِيَحْدِدِ دَائِنَاتِي رَا كَهْ صُورَتْ نَظَمَ بَدِيعِ كَائِنَاتِ رَقْعَدَةَ كَلَفَ
تَصْوِيرَ اُوْسَتْ الْحَجَّ

In this preface the poet says that in writing these licentious and obscene poems he has followed the footsteps of Sa'di and other Sufi poets, and that he has, like them, represented pure Sufic thoughts under the veil of sensual expressions.

Gazals in alphabetical order, beginning on fol. 4^b:—

أَيْ لَطْفَ تُورْهَنَمَى هَرْ كَمْرَاهِي
وَزْ سَرْ تُوْ آكَهْ دَلْ هَرْ آكَاهِي

Muqatṭa'at, beginning on fol. 89^b:—

شَبِيْ گَثَتْ مَيْرَمَ بَعْدَ بَارَةَ
كَهْ بَودَ اَزْ رَخْشَ مَاهَ تَابَانَ خَبَلَ

Rubā'is, beginning on fol. 93^a. (Obscene.)

The initial *Rubā'i*, beginning with the line—

أَيْ قَادِرْ قَيْوَمَ رَفِيعَ الدَّرَجَاتِ الْحَجَّ

quoted in Rieu Supplement *ibid.* is the second here.

Another prose preface, followed by a new series of *Rubā'is* similarly indecent; beginning of the preface on fol. 97^a:—

أَمَا بَعْدَ چَنَبَنَ گَوِيدَ غَرَقَ درَبَيِيْ گَنَاهَ اَبْلِيسَ بَا تَلْبِيَسَ كَمْرَاهَ
مَيْرَمَ مَيَاهَ الْحَجَّ

This collection of the Rubā'is is alphabetically arranged and seems to be incomplete, as the MS. ends with a Rubā'i ending in the letter ن.

A diwân of Miram with a different beginning is noticed in Ethé, Bodl. Lib. Cat., No. 1029.

Written in a clear Nasta'liq, within gold and coloured-ruled borders.

Not dated, apparently 17th century.

No. 233.

fol. 34; lines 15; size $6\frac{1}{2} \times 4\frac{1}{4}$; $5\frac{1}{2} \times 2\frac{1}{4}$.

دیوان شریف تبریزی

DÎWÂN-I-SHARÎF-I-TABRÎZÎ.

A very rare diwân of Sharif-i-Tabrizi containing Ğazals in alphabetical order.

Beginning:—

ای نفل تما قد رعنای تو ما را
از پای در افکند تمنای تو ما را
چون چاک نسازیم گربیان که چو لاله
برخاک نهاند آتش سودای تو ما را

Maulânâ Sharif of Tabriz, مولانا شریف تبریزی, a pupil of the celebrated Lisâni (see No. 228 above), flourished during the reign of Shâh Tahmâsp Safawi (A.H. 930-984 = A.D. 1524-1576). Although a poet of great distinction Sharif is seriously condemned by his biographers for being ungrateful to his master Lisâni, some of whose weak poems he collected and mischievously styled مهو اللسان. The author of the Âtash Kadah, p. 446, states that Haydâri, another pupil of Lisâni and a bitter enemy to Sharif, composed the لسان الغیب in defence of his master and in answer to Sharif's مهو اللسان. (Haydâri came to India and was introduced to Akbâr by Mîr Muhammâd Khân Ankâ, governor of the Panjâb, who died in A.H. 983 = A.D. 1575. He left a diwân and a Maṣnawî in imitation of Sa'dî's Gulistân. See Haft Iqlîm, fol. 333^b.)

On one occasion Sharif addressed a Qasidah in praise of Ğiyâş-ud-Din 'Ali Shirâzi, known as Ğiyâş Kahrah, a distinguished officer in the court of Shah Tahmâsp Safawi, but receiving no reward in return Sharif revenged himself by writing a satire on the said officer. The matter was brought to the notice of the king, and he was offended to such an extent that he passed an order for the immediate execution of the poet. On being requested by Sharif, the king personally read the Qasidah, which he took to be a mere jest. The poet, however, addressed another Qasidah to Ğiyâş as an apology, and was in return handsomely rewarded.

Sâm Mirzâ says that while he was in Ardabil, Sharif died there of plague in A.H. 956 = A.D. 1549. Taqi Kâshi (Sprenger, Oude Cat., p. 22, No. 231) places the poet's death in A.H. 957 = A.D. 1550.

Notices on the poet's life will be found in Tuhfa-i-Sâmi, fol. 120^a; Haft Iqlîm, fol. 331^a; Taqi Auhâdi, fol. 361^b; Majma'un-Nâfi'is, vol. i., fol. 233^a; Riyâd-us-Shu'ârà, fol. 198^a; Yad-i-Baydâ, fol. 107^b; Khazâna-i-'Âmirah, fol. 198^a; Makhzan-ul-Ğarâib, fol. 400; Nashtar-i-'Ishq, fol. 897; Suhuf-i-Ibrâhim, fol. 443^b; Âtash Kadah, p. 446; Natâ'ij-ul-Afkâr, p. 232, etc.

The MS. ends with the following line:—

مردم چو شریف از مستمت ذنده شوم باز
گر چند قدم در بی تابوت من آئی

Written in ordinary Nasta'liq, within coloured borders.

Dated A.H. 994.

Scribe مسعود الدین

No. 234.

fol. 69; lines 12; size 8 × 4½; 4½ × 2½.

دیوان حیدر کلوج

DÎWÂN-I-HAYDAR-I-KALÛJ.

The lyrical poems of Haydar-i-Kalûj, consisting of Ğazals in alphabetical order and a few Rubâ'is at the end.

Beginning:—

ای در دو چهان دولت وصلت هوسن ما
وصل تو بصد گونه هوسن ملتمس ما
ما خسته دلان داد دل خود ز که خواهیم
چون نیست کسی شیر تو فریاد رمن ما

Haydar-i-Kaluj, حیدر کلوج, was, according to Sám Mirzá and other reliable authorities, a native of Herát in Khurásán. Wálih in Riyád-nsh-Shu'ará, fol. 96^b, in supporting the above statement, quotes the following verse of the poet (not found in this copy):—

حیدر از خاک خرامان کرد آهنج عراق
گرچه مایل جانب خوبان تبریز آمد

But unfortunately, the above verse simply means "From Khurásán Haydar intended to go to 'Irāq," and does not necessarily imply that the poet was a native of Khurásán.

Haydar was born during the reign of Sháh Ismā'il Ṣafawi I. (A.H. 907-930 = A.D. 1502-1524), and his celebrity as a poet was fully established in the reign of Sháh Tahmāsp Ṣafawi (A.H. 930-984 = A.D. 1524-1576).

Although Haydar was quite illiterate, as is unanimously admitted by his biographers, yet the beauty of his style and the sublimity of his ideas are so perfect that he can by no means be ranked inferior to the learned poets of his age; and it is said that he excelled most of his contemporaries in lyrical poems and occasional extempore verses. The author of the Makhzan-ul-Ḡarā'ib, fol. 193, says that Haydar used to carry writing materials about with him, and whenever any verse occurred to him he asked the passers-by to note it down. In his early days he took to the profession of a baker, and hence is known as Haydar-i-Kaluj. Contented with the small income of his trade, which he frequently carried as far as India, he never sought the favour of nobles and princes.

Sám Mirzá says that Haydar's Ġazals excelled his other compositions and that the poet has left about ten thousand verses. The author of the Khulásat-ul-Afkár, fol. 50^c (margin), mentions having possessed a copy of the poet's diwán containing three thousand verses. This copy consists of a little more than eight hundred verses.

The poet died, according to Taqí Kášfi (Oude Cat., p. 22) and other reliable authorities, in A.H. 959 = A.D. 1551.

For notices on the poet's life, see *Majma'-un-Nafā'is*, vol. i., fol. 116^a; *Ātash-Kadah*, p. 202; *Şuhuf-i-İbrāhīm*, fol. 234^a; *Natā'ij-ul-Afkār*, p. 120. See also Sprenger, *Oude Cat.*, p. 423; Ethé, Bodl. Lib. Cat., No. 1030; Rieu, ii., p. 736^a. A short extract from his *diwān* is noticed in J. Anmer, p. 22, l. 3.

fol. 67^a. Beginning of the Rubā'i, fourteen in number:—

از عمر غرض وصال جانان بود است
و ز مرک نشان فراق حرمان بود است
من روز سیاه می شنیدم همه عمر
ان روز سیاه شام هجران بود است

The MS. ends with the following Rubā'i:—

بر دل در مرحمت کشائی چه شود
با من بسر عنایت آئی چه شود
چون در قدم تسبت هشای همه رنج
یک لطفه قدم رنجه نمایی چه شود

The *Maṣnawī*, consisting of fifty bayts, noticed in Ethé, Bodl. Lib. Cat., *loc. cit.*, is not found in this copy.

This splendid copy, transcribed only eight years after the poet's death, is written in a beautiful minute *Nasta'liq*, within gold and coloured borders, with a small artistic frontispiece. The original folios have been placed in various coloured new margins.

Several seals of 'Abd-ur-Rashid Daylami, 'Ināyat Khān, and of other 'Umarās of Shāh Jahān's court, are affixed on the title-page.

Dated A.H. 967.

No. 235.

fol. 399; lines (centre column) 14; (marginal column) 28;
size $9\frac{1}{4} \times 5\frac{1}{4}$; $7\frac{1}{4} \times 3\frac{1}{2}$.

بيان المباحث معروفة بكتاب معجزات

BAHJAT-UL-MUBÂHIJ,

KNOWN AS

KITÂB-I-MU'JIZÂT.

A Maṣnawi poem in the metre of Jâmi's Yûsuf Zalîkhâ, dealing with the miracles performed by the prophet, 'Ali and other Shîrah Imâms, with some other important incidents connected with their lives.

By Hayrati of Tûn.

Beginning:—

الى از دل من بند بردار
مرا در بند چون و پند مکدار

Mawlânâ Muhammed Tâqi al-dîn Hayrî al-tawî, as stated by himself, as well as by Amin Râzî in his Haft Iglim, fol. 233^a, Âzâd in his Khazâna-i-Âmirah, fol. 138^a, Âdâr, in his Atash-Kadâh, p. 95, and some others, was a native of Tûn; but the fact that the poet was brought up in Merv and died in Kâshân has caused great confusion among the biographers in assigning the birthplace of the poet. The author of the Makhzan-ul-Ğarâib, fol. 194, fixes Bukhârâ as the birthplace of the poet. İâlî, in his غریبہ گنج (Sprenger, Oudo Cat., p. 75) calls the poet a native of Merv. Others style him as Hayrati Samarqandi (see Blochmann's translation of Ā'in-i-Akbârî, vol. i., p. 187). Again Âzâd in his Majma'un-Nafâ'is, vol. i., fol. 122^a, makes the poet a native of Mâwarâ-un-Nahr (Transoxania), and is of opinion that there were two other poets of this name, viz., Hayrati Kâshâni and Hayrati Samarqandi. Âzâd in his Khazâna-i-Âmirah, loc. cit., says that Mirzâ 'Alâ-ud-Daulah Qazwîni, a contemporary of Hayrati, in his Nafâ'is-ul-Mâasîr, compiled A.H. 973-982 = A.D. 1565-1574, calls Hayrati a native of Tûn. However, Hayrati flourished during the reign of Shâh Tahmâsp Sâfawî (A.H. 930-984 = A.D. 1524-1576). Although he enjoyed unlimited royal favours, yet he, on account of his constant habit of drinking, very often incurred the displeasure of this monarch.

Being a fierce Shi'ah of the most bigoted nature he conceived a bitter hatred against the Sunnis, and took delight in writing satires on them and in abusing the first three caliphs. It is said that on one occasion some of the courtiers of Shâh Tahmâsp, being jealous of the poet's position, took some of those satirical verses to the king and alleged that Hayrati was so ungrateful as to write satires on His Majesty. Being afraid of falling a victim to the wrath of the king, Hayrati fled to Gilân. He, however, regained royal favour by composing a beautiful Qâsidah in praise of 'Ali, in whose name he supplicated the mercy of the king.

The poet subsequently went to Kâshân, where he died by a fall from the roof of his house on the 5th of Safar, A.H. 961 = A.D. 1554. This date is fixed by his contemporary Muhtashim in the following versified chronogram:—

بدوستی علی رفت و بیر تاریخش
شفاعت علی آمد ز عالم بالا

The words شفاعت علی are equal to 961.

Another chronogram expressing a more precise date is:—

سال فوتش چو خواستم گفتند
او بعاه صفر دنام افتاد

The chronogrammatical value of the second line is 961.

The author of the Âtash-Kadah gives a later date of the poet's death, viz., A.H. 970 = A.D. 1562. (See Ethé, Bodl. Lib. Cat., col. 267, No. 148.) Still later is the date given in the Safinah (see Ethé, Bodl. Lib. Cat., col. 219, No. 253), where it is stated that the poet died in A.H. 989 = A.D. 1581 on a journey to Kashmir in Akbar's reign.

Besides the present work the poet has left a diwân (see Sprenger, Onde Cat., p. 424; Rieu, p. 874; Ethé, Bodl. Lib. Cat., No. 1031; Ethé, Ind. Office Lib. Cat., No. 1435, etc.). He is also said to have left another Maṣnawi, called مشوی گلزار, in imitation of Sa'di's Bûstân. The total number of his verses is said to be about forty thousand.

For notices on the poet's life see, besides the references given above, Tuhfa-i-Sâmi, fol. 103^b; Riyâd-nsh-Shu'âri, fol. 101^a; Naqsh-i-Ishq, fol. 452; Shuhuf-i-Îbrâhim, fol. 230^b; Nâtâ'i-j-ul-Afkâr, p. 120; Khulâsat-ul-Afkâr, fol. 226^b, etc.

In the prologue of the poem, fol. 9^a, the poet, after praising God, the prophet, and 'Ali, says that he had already immortalized his name by his Qâsidas, Gazals and Rubâ'is, but had a long-felt desire to compose a Maṣnawi poem. One day when he was present in the court,

a man from Shiraz came with a book entitled Bahjat, dealing with the lives and miracles of the prophet, 'Ali, and other holy Imâms. That agreeably to his wish he was ordered by the king to turn the whole work into verse. Hence the present composition.

The book is divided into forty-four sections, which are described in Rieu Suppl., No. 303.

In the epilogue the poet draws a comparison between the Shâh Nâmah of Firdausi and his present work, and says that he has dealt with the true and sacred accounts of the prophet, 'Ali, and other holy Imâms, while Firdausi has wasted his energy in narrating the fabulous stories of the infidels.

The date of composition, viz., A.H. 953, is obtained from the title of the work slightly altered:—

هم از اعجاز ابن ایات فاخر
کتب معجزات آمد باخر

The words **کتب معجزات**, which are the Imâlah of the title of the work, are equal to 953.

In the last line but one the poet says that the poem consists of twenty thousand and eight hundred verses:—

پو دل در فکر تعیین عدد هد
دو باره ده هزار و هشتاد هد

Written in a fair Nasta'ilq, within gold-ruled borders, with a faded frontispiece. The headings are written in red.

Dated, 21st Dulhijjah, A.H. 1055.

No. 236.

fol. 373; lines (centre column) 14; (marginal column) 28;
size $9\frac{1}{2} \times 5\frac{1}{2}$; $7\frac{1}{2} \times 3\frac{1}{2}$.

The same.

Another copy of Hayrati's Kitâb-i-Murjizât, identically the same as the preceding copy.

Beginning as above.

The MS. bears several seals of Wajid 'Ali Shah, the last king of Oude, with the usual inscription:—

خاتم واجد علی سلطان عالم بر کتاب
ثابت و پر نور بادا تا فروغ آفتاب

Written in ordinary Nasta'liq, within gold and coloured-ruled borders, with an illuminated frontispiece. The headings are written in red.

Dated, 17th Jamâdi II., A.H. 1075.

Scribe محمد تقی کشمیری

No. 237.

fol. 34; lines 14; size $9\frac{3}{4} \times 6$; $7\frac{1}{2} \times 4\frac{1}{2}$.

دیوان میرزا کامران

DÎWÂN-I-MIRZÂ KÂMRÂN.

An exceedingly valuable and unique copy of the diwân of Mirzâ Kâmrân, brother of the Emperor Humâyûn, bearing the autographs of the Emperors Jahângîr and Shâh Jahân, and the seals and signatures of many distinguished nobles and officers of the courts of Akbar, Jahângîr, Shâh Jahân, and others. This splendid copy is the handiwork of the celebrated calligrapher Mahmûd bin Ishâq ash Shihâbi of Herât, who wrote it during the lifetime of the author.

According to the author of the Mir'ât-ul-'Âlam, fol. 417^b, Maulâna Khwâjah Mahmûd was a pupil of the celebrated calligrapher Mir 'Ali (for life see No. 195 above). Mahmûd was well skilled in writing bold as well as minute hands, and had also a taste for poetry. Being unable to cope with the superior talents of his master, Mahmûd very often circulated his own handwritings and poetical compositions in the name of Mir 'Ali, who alludes to this in the following Qitâ'ah quoted in the Mir'ât-ul-'Âlam (*loc. cit.*) :—

خواجه محمود آنکه یکچندی
بود شاگرد این عالی فنی
بهر تعلیم او دلم خون شد
تا عطش یافت صورت تصریح

در حق او نرفته تصیری
 لیک او هم نمیکند تصیر
 مینویسد خراشه از بد و لیک
 جمله را میکند بنام فلیر

See also 'Ālam Arā-i-'Abbāsi, fol. 74.

The dīwān consists of ġazals, qit'as, fards, rubā'is and Maqawis in Persian and Turki arranged in alphabetical order.

Contents:—

Under the alphabet الف are six ġazals, the first four in Persian and the last two in Turki.

Beginning:—

چون بمقصود نشد همچکی رهبر ما
 بعد ازین شاک در پیر معان و سر ما
 کار ما چون ذ درسته زاهد نکشود
 بو کزین پس ذ خرابات کشاید در ما
 پارگی مست و شب تیره و رهون ذ کمیں
 وای اگر هادی لطفت نشود رهبر ما

حسن تو دمدم اخزون The second ġazal, beginning with the line ۱۴۵, is referred to in the appendix.

The third begins thus on fol. 2^a:—

با رقیمان همدم و هموار دیدم پار را
 یارب آسان کن یعن این حالت دشوار را

The fourth one, in which the prince makes a *tashmīn* on some of the verses of Hāfiż, consists of four verses and wants the *Maqta*. It runs thus:—

ای کافر میخواره بی باک خدا را
 درحمی یکن این موختنه بی سرو با را
 از اشک چو سیم دل تو نرم نگردد
 سیمین ذقنا منک دلا لاله عذارا

دارم طمع گوشه چشمی ز تو یعنی
خوش کن به نگاهی دل غم پرور مارا . . . الخ

The fifth and sixth are Turki; beginning of the fifth:—

(هی هر ذره دین حسنونک هویدا
جمالیونک آفتاب خالم آرا

Under the letter ب are six Ĝazals; one (the first) in Persian and the remaining five in Turki; beginning on fol. 3^a:—

بی تو نایاب شد از ملک دلم طاقت و قاب
سرخ عالم جانی و جهان از تو خراب

The Maqta' is wanted in each of the last three Ĝazals.

The letter ت consists of six Ĝazals; four (the second, third, fourth, and the fifth) in Persian and the first and the last in Turki. The second one runs thus on fol. 4^a:—

پاز دامان بخود آن سرو بیلا زده است
کس بدامانش مگر دست تمنا زده است
کنهش عمق بود آنکه مه کنعلی
حاقبت دست بدامان زلیقا زده است . . . الخ

The third begins thus:—

حلهه زلک پریشان تو بی چیزی نیست
شمعه لرکس فتنان تو بی چیزی نیست

The fourth begins thus:—

آسودگی خسته دلان از متمن او نیست
خوشحالی مانم زدگان از الام او نیست

The fifth consists of only three verses with the following Maṭla':—

کرد تو چاکست دلم باک نیست
نیست دلی کر غم تو چاک نیست

The Maqta' is wanted in the fifth and sixth.

Out of the seven Gazals under the letter گ, the first one is Turkī and the remaining are Persian.

Beginning of the second Gazal, consisting of four verses, fol. 5^b:-

معلم و گل در بهار عارضت باهم دمید
کس بهار این چنین در گلشن عالم ندید
پرده اغکندی درخ بازار مه رویان مشکست
مهر چون پیدا شود گردد کواكب ناپدید

The third, consisting of three verses, begins thus:-

رمیبد مژده که ایام وصل یار آمد
گذشت فصل دی و موسم بهار آمد

The fourth consists of the following two verses:-

تا این دل شیدائی در قید چنون افتاد
هر راز که بمهفعت از پرده برون افتاد
لیمار غم همان در بزم وصال تو
مشکل که رسد روزی زیسان که زیون افتاد

The fifth consists of three verses, the last one being Turkī; beginning:-

در خسار و قدت شدم پیره مند
زهی طالع سعد و بخت بلند

The sixth also consists of three verses, and begins thus:-

چشم بر راه تو داریم و مدد ایامی چند
وقت آن شد که نهی جالب ما کامی چند

The seventh begins thus:-

چیست دنیا بنای بی بعیاد
چیست گردون مدار میت و نهاد

The seventh, consisting of three lines, begins thus:-

هر که که جمال تو مرا در نظر آید
صد فالله جانکاه ز جالم بدر آید

The Maqta' is wanted in each of the above Persian Gazals. The letter ر consists of only Turkī Gazals, which are seven in number. The first begins thus on fol. 7^a:—

فیلیب چهرلکدا وجه الله نی منظور
عیان بولدی منکا لور علی لور

Under the alphabet ذ are only two Turkī Gazals; the first begins thus on fol. 8^b:—

فروع چهرلک ایروور صح دیلک جهان افروز
طلوع حسونک ایروور اختاب عالم سوز

The only Gazal under the letter ق begins thus on fol. 9^c:—

لله و کل رونقی حسن و جمالیک چه بوق
مرو صبوریتی تازه نهالینک چه بوق

Under the letter ک are seven Gazals, six in Turkī and one (the first) in Persian. The Persian Gazal consists of only the following three verses on fol. 9^d:—

ای جهان از تو هویدا و تو از عالم پاک
هست در معرفت ذات تو حاجز ادراك
دست در حبل متین کرمت خواهم زد
روز مصفر که سر خویش بوارم از خاک
نعله شمع درونم بهمان آتش زد
من که از سوز درون آه زدم آشنای

Under the letter ل are three Gazals; one (the first) in Turkī and the last two in Persian. The first Persian Gazal begins thus on fol. 11^e:—

بکام خیر شد لعل وی ای دل
هد آب زندگانی زهر قاتل

The Maqta' runs as follows:—

غمت را کامران در دل نهفته
که پاشد کنج را ویرانه منزل

The second runs thus:—

مرا چون کوه دردی از تو بوردل
چه مان بار سفر بندم به محل
در لک او کستن چون توانم
چو دل بستم یان مشکین مسلم ال

Two Ĝazals under م, the first one in Persian, the second in Turki.
The Persian Ĝazal runs thus on fol. 12^a:—

کند سیل خم هجران تو از بیام
نظری کن که برآه تو ز با افتادم
شاك کهشم بسر راه تو برم بگذر
بیش ازان دم که دهد پاد فنا بریادم

Seven Ĝazals under the letter ن; the first four in Turki and the last three in Persian. The first Persian Ĝazal consists of the following three verses on fol. 13^b:—

ای قد رعنای تو مبرو گلستان حسن
روی دلزاری تو لاله بستان حسن
روی خوش مهوشت تازه کل باع لطف
سر و قد دلکشت نعل گلستان حسن
حسن و قمر را نماند ماه رخا روشنی
تا تو براورده مژ گریبان حسن

The second consists of the following two verses:—

رفته رقیب از درست کم شده الدوه من
حمد خداوند را اذهب عنا العزون
بار زلیخای شب موی میه را کھاد
ذانکه پیاه او فتحاد یوسف کل پیرهن

The third, with the following three verses, runs thus:—

بیالا بلائی بچشم آفت دین
 بورخ مه لثائی بلند سر و سبیلین
 سر رشته عیش آید بدستم
 بدستم اگر افتد آن زلف منکین
 بکشم کدای توام خنده زد کشت
 کدا را چه نسبت بود با سلطین

Under the letter **س** is only one Turki *Gazal*, which begins thus on fol. 13^b:—

آه کیم آکه ایماض داغ نهادلین اول ماه . . . الخ

Under the alphabet **ی** are nine *Gazals*; the first six in Turki and the last three in Persian. The first Persian *Gazal* runs thus on fol. 15^b:—

(رسانکه) چمال خود آرامته می آنی
 در زهد هکست آری در عشق بیفرزائی
 چون چهره بیارالی رخساره برا فروزی
 خود کوی کجا مالد آتین مشکیبا تی . . . الخ

The second, consisting of four verses, runs thus:—

(هی) بزلک و رخت صد هزار (بیانی)
 هزار شوق ذ تو در دل تماهانی
 هشکیب لی تو کسی چون کند که بیمش لمب
 بیاد رفت همه مایه هشکیباتی . . . الخ

fol. 16^a-19^a. *Fards* or single verses. These *Fards* may be divided into two kinds (each of which is arranged here in alphabetical order) like those of the *Diwān-i-Āshnā* noticed in Ethé, India Office Lib. Cat., No. 1584, viz.:—

(a) *ایيات فرد مطلع*. Under this heading are thirty verses in all, of which nineteen are Persian and the remaining Turki. The first two, which are Persian, run thus:—

ای شده خاک درست در نظرم تو نیا
 رشت صبوری برقست بی تو بیاد هوا

The second :—

دوض دیدم با رقیبان همینهین دلدار را
چون برو آرم ز خاطر این چمنی ازار را

(b). **ایات فرد شیر مطلع**. Consist of fourteen verses, of which only four are in Persian and the remaining in Turki, and begin with the following Persian verse, on fol. 18^b :—

گو نیوشیدی رخش را زلف شبگون کی شدی
این چمنی ووز سیاه و حالت درهم مرا

The last verse runs thus :—

پیش قد تو بیشه با همه شرمتدگی
تکیه بر گل کرده و بهر ادب برخاسته

fol. 19^a-20^a. **Qiftas**, six in number; the first, third, and the last are Turki, and the remaining Persian.

The second runs thus :—

ای برادر ز من هشو مخفی
که ازان بهره ور هوی شاید
دل بکار جهان منه که ازان
بار شم بر دل تو افزاید
کار حقیقی بساز ورنه ترا
کار و بار جهان چه کار آید

The fourth :—

ای که در مشیوه خلاف منع
شهره هد در جهان فساله د
تا کنون بر خلاف عهد اگر
بعد ما از تو شد پهله تو
این زمان هم خلاف میگوئی
آزمودیم تا بساله تو

The fifth:—

ای آنکه بهر محقق و مجلس بهمه کس
با میمه پر کین رخ پوچین بدر آتی
کشتنی که کرفتست دل از خانه عمرم
وقتست کزان خانه چرکین بدر آتی

foll. 20^a-23^a. Rubā'is, thirty in all; out of these only four Rubā'is, viz., the sixteenth, seventeenth, eighteenth, and the last, are Persian, while all the remainder are Turki.

The sixteenth Rubā'i runs thus:—

در آرزوی قد تو دالی کفتم
از فکر دو ابویت هلالی کفتم
اندر هوسن لب و میانت جانا
القصه من خسته خیالی کشتم

The seventeenth begins thus:—

شوی که همیشه می کنی جور و ستم
جز جور و ستم نمیکنی لطف و کرم . . . الخ

The eighteenth:—

ای باد بان یار سلام برسان
در خلوت وصل او بیامم برسان
بر صبح وصال و حام ذلفش بکذر
بعنی که دحای صبح و حامم برسان

The last:—

یارب ذ کرم دری برویم بکشای
رنگ غیر از دل حریم بزدای
پیوند من از جمله علیق بکسل
از هر دو جهان سوی خودم راهنمای

foll. 23^b-34^a. Short Maṣnawi poems. There are about eighteen Maṣnawi poems, of which only four, which are very short, are Persian.

The first Persian Maṣnawi poem, consisting of six lines, begins thus on fol. 29^b:—

مَنْ يُرَدِّازْ أَبْنَ شَيْرِينْ حَكَائِتْ
چَنْنَ كَرْدْ أَزْ كَهْنَ يَبْرَانْ روَائِتْ
رَلِيْهَا كَرْ مَهْ كَنْعَانْ جَدَّا مَانِدْ
بَهْ مَحْتَهَيْ دُورِيْ مَبْتَلَى مَانِدْ . . . الْخ

It should be observed here that the verses of the above Maṣnawi poem closely correspond with the Yūsuf-Zalīkhā of Jāmī. For instance, the first of the above verse consists only of two different parts of the following two separate verses of Jāmī.

In one place of the Yūsuf-Zalīkhā (Cal. Edn., p. 118) we read:—

مَنْ يُرَدِّازْ أَبْنَ شَيْرِينْ فَسَالَهْ
چَنْنَ آَرَدْ فَسَالَهْ دَرْمِيَانَهْ

Again, on p. 134 we find the following:—

چَنْ يَبْرَايِ يَأْخَ أَبْنَ حَكَائِتْ
چَنْنَ كَرْدْ أَزْ كَهْنَ يَبْرَانْ روَائِتْ

The second Persian Maṣnawi poem, of five verses, begins thus:—

قَاهْ مَازَدْ جَهَانْ بَيْ سَرْ وَ بَنْ
خَافَلْ أَزْ مَكَرْ آَسَانْ كَهْنَ
رَفَتْ كَارِمْ زَدَمَسْ وَ دَمَسْ أَزْ كَارْ
لَيْسَتْ كَارِمْ بَغَيْرِ نَالَهْ وَ ذَارْ . . . الْخ

The third one of six lines runs thus on fol. 30^a:—

مَهْ لَوْ خَمْ شَدَّهْ أَبْرُو يَتْ
لَالَهْ غَوْنِينْ جَكَرَى أَزْ رَوَيَتْ
كَلْ زَدَمَسْ تَوْغَرِيَانْ زَدَهْ چَاكْ
بَيْ قَوْ اَنْدَاخَهْ خَودْ رَابَرْ خَاكْ . . . الْخ

The fourth one is a مَسَاقِي نَامَه, and consists of nine verses. It begins thus:—

لیا ساقی آن می که جان پرورست
 که جان حزین مرا در خورست
 بعن ده که دوران تکین منست
 لی قصد جان حزین منست . . . الخ

The diwân ends with a short prose epilogue in Turki intermixed with verses.

The colophon reads thus:—

تمت دیوان حضرت الاعلی حفظہ اللہ تعالیٰ عن الاغاث و
 البلایا علی ید العبد الشعیف محمود بن امیر الشہابی الہروی
 علی طریق الاستعمال

The words حفظہ اللہ تعالیٰ عن الاغاث و البلایا clearly show that Kâmrân was alive when this copy was written.

On fol. 1^a the autograph of the emperor Jahângîr runs as follows:—

الله اکبر

دیوان میرزا کامران که عم پدر بزرگوار منست بخط محمود
 امیر شہابی حرره نور الدین محمد جہانکیر شاہ اکبر سنہ جلوس
 موافق ۱۰۳۲ هجری سنہ

On the right-hand side of this is the following note by the emperor Shah Jahân in his own handwriting:—

هو

الحمد لله الذي ازل على عبده الكتاب عرفة شاه جهان
 ابن جهانکیر شاہ بن اکبر شاہ

The following note on the same folio says that this copy was also in the possession of Nûr-un-Nisâ Begam, the wife of Jahângîr:—

قیمت اموال نواب نورنیا بیکم
 می مهر

On the fly-leaf at the end one note reads thus:—

تصویل جناب شیخ فیضی از بابت تصویل میر محمد تئی ساری
۲۷ شهر دالح سنه ۹۹۰ عرض دیده شد

The following marginal note, in the same hand as the copy itself, is found at the end of the MS.:—

۲۷ شوال سنه ۱۹ از وجوه محافظخان تصویلدار متوفی تصویل محمد
حافظ شد

Besides these there are numerous seals and notes showing that the MS. passed through the hands of Mun'im Khân Khânân, Maymanat Khân, Muhammad Salih, Muhammad 'Ali, Khwâjeh Suhayl, Arshad Khân, Muhammad Baqar, Nûr Muhammad, 'Abd-Ullâh Chalâpi, and many other distinguished nobles and officers of the Courts of the Mughal emperors.

Several notes bear the dates A.H. 984, 987, 990, 992, etc.

The copy is written in a beautiful clear Nasta'liq, within gold-ruled borders.

No. 238.

foll. 94; lines 12; size $9\frac{1}{2} \times 6$; $6 \times 3\frac{1}{2}$.

دیوان شرف جهان قزوینی

DÎWÂN-I-SHARAF-I-JAHÂN-I-QAZWÎNÎ.

A valuable copy of the *dîwan* of Sharaf-i-Jahân.

Mirzâ Sharif, better known as Sharaf-i-Jahân (according to Barbier de Meynard, Dictionnaire Géogr., p. 444, footnote, he is called Ashraf Jahân), مروز شرف بن عاصی جهان بن مسید سیف الدین الصمینی, son of Qâdi Jahân, was born, according to the author of the *Haft Iqlîm*, in Qazwin, on Wednesday morning, the 18th of Rabi' II, A.H. 902 = A.D. 1496, and belonged to a very noble Sayyid family of that place. His grandfather Sayyid Sayf-ud-Din was a favourite courtier of Sultan Uljaytu Khân (A.H. 703-716 = A.D. 1303-1316), and his father Qâdi Jahân held for some time a very influential post under Shah Tahmasp Safawi of Persia, who reigned

from A.H. 930-984 = A.D. 1523-1576 (according to the author of the *Tabaqat-i-Akbari*, in Elliot's History of India, vol. v., p. 219, Qādi Jahān was the diwān of Shāh Tahmāsp). Regarding the honourable pedigree of Sharaf, Sām Mirzā, in his *Tuhfa-i-Sāmī*, writes thus:—

سلسلة نسب شاعر باسم ز من أمير المؤمنين حسن مستحب ميشود
و حبيش از زینت و زنیب سر لوجه بيان ولذهيب مستغنى
(ع) اي تو مجموعه خواي (ز کدامست گوئم

Sharaf was brought up and educated under the direct supervision of Shāh Tahmāsp, whose friendship the poet enjoyed up to his last hour. He was one of the most eminent scholars of his time, and according to some biographers enjoys the reputation of being the best poet of his time in Qazwin. The following remarks of Ādur bear testimony to the comprehensive learning of the poet:—

اکثر اوقات علماء و شاعرا در خدمت ایمان کامیاب متأصد می
بوده اند... و در مراتب مشهوری بزعم غیر در قزوین کسی تا
بعال بخلالت زبان و ملحت ایمان ایمان بوده بلکه صرامت معاصرین
خود بوده است

The same Ādur, followed by the author of the *Majma' ul-Fusahā*, says that Sharaf was a pupil of the celebrated Amir Ḡiyāṣ-ud-Din Mansūr of Shirāz (b. A.H. 900 = A.D. 1494, d. A.H. 948 = A.D. 1541), who is the author of the work *Akhlaq-i-Mansūri* (see Rieu, p. 826*), and who, on account of his vast learning, received two honorific epithets, viz., *Ustād-ul-Bashar*, امتداد البشر (a title also given, according to a marginal note on fol. 98^b of the copy of the *Haft Iqlim*, No. 725, in Ethé, India Office Lib. Cat., to the celebrated *Khwājah Nasir-ud-Din Tusi*) and 'Aql-i-Hādi 'Ashar, عقل حادی عشر, from the recognised scholars of the age (see *Haft Iqlim*, fol. 318*). Some biographers are of opinion that Sharaf adopted a new style in his poetry, but Ārzū says that the poet generally imitated the style of Hasan Dihawi, and quotes the following verse of Sharaf in support:—

خایت حسن عجب نیست (ر گفتار شرف
بیشتر شعر چو بر طرز حسن میگوید

The author of the *Šuhuf-i-Ibrāhim*, on the authority of Taqī Kāshī, states that the poet has left about three thousand verses.

Amin Razi, while precisely placing Sharaf's death on "the evening of Sünday, the 7th of Dilqād, A.H. 962 (A.D. 1554)"—

در هام یکشنبه هفتم ذیقعده تیصد و هشت و دو وفات

یافت

quotes the following chronogram—

آه آه شرف از جهان شده

the numerical value of which is 968.

Dr. Ethé, in his India Office Lib. Cat., col. 472, No. 1257, wrongly interprets the meaning of هام in the above line as "Syria" instead of "evening." The same year of the poet's death, viz., A.H. 962, is also given by the author of the Miftah-ut-Tawārikh; while the other date, A.H. 968 = A.D. 1560, is given by Taqi Kashī (Sprenger, Oude Cat., p. 22), the author of the Suhuf-i-Ibrāhim, and several others.

The difference of six years in the two dates 962 and 968 is probably due to the two different readings of the chronogram quoted above. In some books the word ست (the numerical value of which is six) in the tārikh, as quoted above, is repeated; while in others, is used only once. The author of the Nafā'is-ul-Maāṣir (Sprenger, Oude Cat., p. 50) stands alone in placing Sharaf's death in A.H. 971 = A.D. 1563.

For notices on Sharaf's life, see Tuhfa-i-Sāmī, fol. 25^a; Haft Iqlim, fol. 318^a; Taqi Anhādi, fol. 359^b; Ātash Kadah, p. 301; Riyād-nash-Shū'rā, fol. 197^b; Majma'-un-Nafā'is, vol. i., fol. 231^b; Makhzan-ul-Garā'ib, fol. 396; Nashtar-i-'Ishq, fol. 888; Miftah-ut-Tawārikh, p. 236; Suhuf-i-Ibrāhim, fol. 437^b, etc.

Contents of the diwān:

fol. 1^a. A preface in prose by Sadr-ul-Husayni.

Beginning:

بعد حمد الله سبحانه على نعمت كماله و الصلة على النبي

العربي و آله الخ

The author of this preface, who calls himself Sadr-ul-Husayni, is probably identical with Sharaf-i-Jahān's son Amir Sadr-ul-Din Muhammad, who is mentioned in the present tense by Amin Razi in his Haft Iqlim, fol. 318^a, as an expert musician and a good scholar and poet of the age.

In this preface Sadr-ul-Husayni says that after making a selection of the poems of his father he collected the present diwān and arranged the Gazals in the alphabetical order, except the one which his father had composed in his last moment, and which, therefore, Sadr-ul-Husayni

placed last of all. This *Gazal*, rhyming in the letter م, is the last *Gazal* on fol. 65^b of this copy.

fol. 3^a. "Haft-band"; or, the seven stanzas in imitation of the Haft-band of Mulla Kāshī (see No. 114 above) in praise of 'Ali.

Beginning:—

السلام اي سايه حق آفتاب شرع دين الح

fol. 8^a. Qasidas in praise of 'Ali, Imām Mūsā Ridā, and Shāh Tahmāsp.

Beginning:—

وقت آنست که جان از ای جانان کردد
روز و شب در طلبش رو به بیابان کردد

fol. 52^a. Gazals, in alphabetical order:—

Beginning:—

ای شوق دیدنست مسبب جستجوی ما
هر دم فزود در طلبت آزوی ما

The *Gazal* which is said in the preface to have been composed by Sharaf in his last moment begins thus on fol. 65^b:—

رفتیم و این سراچه بر شم کذاشتیم
دنس و محنثش همه با هم کذاشتیم

Amin Rāzī, in his *Haft Iqlim* (*loc. cit.*), also quotes the above *Gazal*, and says that it was composed by Sharaf in his last moment.

fol. 66^a. Fards or single verses arranged in alphabetical order.

Beginning:—

نیست ره بیشش رقمیان جفا الدیش را
فرصت است ایدل بدوكر میرسانی خویش را

fol. 69^a. A *Qit'ah*.

Beginning:—

حسود اگر لکند نظم من بسند چه سود
شرف چنین که نمیداند او زبان مرا

fol. 71^a. Another *Qit'ah*.

Beginning:—

آن کز تو جدا فکند مارا
با رب که بروز ما نشید

fol. 75*. A third Qiṭāh.

Beginning:—

گر با رقیب و عده صحبت تکرده
صحابت چو در کرفت چرا میروی مرو

This Qiṭāh is followed by several others.

fol. 82*. Rubā'is, eight in number.

Beginning:—

ای آنکه گمان بری کزو مهچوری
از دل چو نداری خبر معدوری

fol. 83*. Several short Maṣnawis (in different metres) most of which are in praise of Shāh Tahmāsp.

Beginning of the first Maṣnawi:—

حیدا زین لشیمن پر نور
که با قیال شاه شد معمور

A diwān of Sharaf, with the same preface by Sadr-ul-Husayni, is noticed in Sprenger, Oude Cat., p. 567. A copy is also preserved in the Asiatic Society of Bengal.

The present copy, a splendid one, is written in a beautiful Nasta'liq, within gold-ruled borders, with a minutely decorated frontispiece. The first two folios in the beginning are fairly illustrated.

Not dated, apparently 17th century, A.D.

Scribe رضا المشهدی

No. 239.

fol. 50; lines 10; size $7\frac{1}{2} \times 5\frac{1}{2}$; $5\frac{1}{2} \times 4$.

The same.

A splendid old copy of the diwān of Sharaf-i-Qazwini, written only twelve years after the poet's death at Bāg-i-Shāhi Shirāz, by the celebrated calligrapher 'Ināyat Ullah Shirāzi.

Contents:—

Gazals, in alphabetical order, beginning on fol. 1^b:—

ای هوق دیدلت عنبب جستجوی ما
هر دم فزوده در طلب آرزوی ما

Fards, or single verses, beginning on fol. 47^b:—

لیست ره پیش و قیمان چنان الدیش را
فر صنعت ای دل باو گر میرسانی غوش را

The colophon, dated A.H. 981, runs thus:—

تمام هند دیوان میرزا هرف در بترین وقتی در بستان بهشت
مشهور بیان شاهی فی دارالملک شیراز کتبه العبد حنایت الله
الکاتب الشیرازی متر عیونه فی منه ٩٨١

Some verses of Kamál Khujandi and some other poet written at the end are dated A.H. 983 and 984.

fol. 47^b and 48^a are written diagonally.

This valuable copy, once belonging to the library of Khán Bahádúr Wáris 'Ali Khán, was presented to this Library by Khán Bahádúr Asdar 'Ali Khán in memory of his friend the late Khán Bahádúr Khudá Bakhsh Khán, C.I.E.

Written in a beautiful minute Nasta'liq, within gold-rimmed borders, with a double-page 'uwān and a beautifully illuminated frontispiece at the beginning.

No. 240.

fol. 81; lines 13; size 8 × 4½; 6½ × 3½.

دیوان بخلول

DÎWÂN-I-BAHLÛL.

The lyrical poems of Bahlûl, شاه بخلول.
Beginning:—

شبیعی از بصر و دشت عشق کل هند شاک ما
محزن اسرار هد شاک کل نمایش ما
چون تجلی کرد در دل عکس انوار رخت
خلوب دلدار هند آخر دل غمایش ما

The Gazals are of a purely religious nature and are arranged in alphabetical order.

Several Bahlûls are mentioned in the Tadkirâs; but the meagreness of their accounts does not enable us to identify this Bahlûl with any of them; but from the word شفیر which occurs after the poet's name in the colophon of a copy of his diwân, dated A.H. 970 = A.D. 1562, noticed in Rieu, ii., p. 659, it can be asserted that he died before that year. A copy of the diwân with the same beginning, and a Waṣlat Nâmah, in imitation of Farid-ud-Dîn 'Attâr's Maṣnawî of the same name, ascribed also to Shaykh Bahlûl, are noticed in Sprenger, Oude Cat., p. 370.

Written in ordinary modern Nasta'liq, within gold and coloured ruled borders, with a fairly illuminated frontispiece.

Not dated, apparently 18th century.

No. 241.

foli. 252; lines 15; size $8\frac{1}{2} \times 5\frac{1}{2}$; $6\frac{1}{4} \times 3\frac{3}{4}$.

دیوان بهرام سقا

DÎWÂN-I-BAHRÂM SAQQÂ.

A copy of the diwân of Bahrâm Saqqâ.

درویش بهرام سقا البخاری, was a Chagatâ'i Turk of Bukhârâ, and belonged to the silsilah of Hâjî Muhammad Khabûshâni, جامی محمد خبوشنی (and not حاجی محمد خبوشنی, as Bâdâ'uni, vol. iii., p. 253, reads), who was a disciple of the celebrated Mir Sayyid 'Ali Hamadâni (d. A.H. 786 = A.D. 1384) in the fourth generation. Sprenger, Oude Cat., p. 59, reads چبوشنی instead of خبوشنی; while the Society's copy of the Haft Iqlîm, p. 663, reads جنون شاه. For خبوشنان see Wüstenfeld's Mu'jam-ul-Buldân, vol. i., p. 243; vol. ii., p. 400. See also Daulat Shâh, pp. 91, 281, and 351; and also Ethé, India Office Lib. Cat., col. 436, No. 801. Saqqâ spent a great portion of his life in travelling and went on a pilgrimage to Mecca in A.H. 945 = A.D. 1538. This date is expressed by the following Qitâ'ah

(found on fol. 170^a of this copy), which the poet composed in commemoration of the occasion :—

از طوف اولیای بخارا علی الدوام
ایدل رسید فیض بسی با من گدا
زانها بطف کعبه روان گشتم از نیاز
تا در حریم فخر رسول ملازم التجا
آمدند از خیب بتاریخ این سفر
ستا بگو همیشه که یا فخر البا

According to some writers Saqqâ came to India during the reign of the emperor Humâyûn. The laudatory poems addressed to Akbar, which are found in abundance in his diwân, convince us that he received good treatment from this emperor. With some of his disciples Saqqâ devoted his life for some time to giving water to travellers at Akbarâbâd. It is said that a descendant of his spiritual guide came to India, and that Saqqâ, having given away to him all that he possessed, set out alone for Ceylon. Some are of opinion that Saqqâ died in Ceylon; while according to others he died on his way to the island. The author of the *Şuhuf-i-İbrâhim* says that he has seen the tomb of Saqqâ at Bardawân (in Bengal). See also the "Objects of Antiquarian Interest in Bengal," p. 1, where the tomb of Saqqâ, in Bardawân, is described as being in a fair state of preservation.

Bâdâ'uni remarks that Saqqâ collected several diwâns of his own but destroyed them himself, and that even the remaining one is of no small size. The present copy of the poet's diwân consists of about four thousand verses. Taqî Auhadi had also seen a copy of the poet's diwân containing the same number of verses.

Dr. Sprenger, followed by Dr. Ethé (India Office Lib. Cat., No. 1436), places Saqqâ's death in A.H. 962 = A.D. 1554, and quotes the following *târikh*, also found on fol. 171^a of the present copy :—

• با درد و محنت و خم آن یادگار خوبان
رفت از جهان فانی امروز سوی عشقی
چون دید این گلستان بوی وفا ندارد
آن سرو قد موزون خردوس کرد ماوا
آن گل چوزین چمن رفت پرمیدمش ز تاریخ
گریان بگشت — مقا — این باع مالد بی ما

Dr. Sprenger is, however, of opinion that the above *Qit'ah* was composed by a different person than Saqqâ to express the date of the poet's death; but the sense of the *Qit'ah* makes it clear that Saqqâ himself composed it to record the date of death of some of his relatives or friends. Again, the date 962 is evidently too early. Besides the fact that *Badâ'uni* enumerates Saqqâ among the poets of Akbar's reign (A.H. 963-1014 = A.D. 1555-1605), the poet himself says on fol. 242^b of his *diwan* that he used to attend the court of Akbar and received numerous favours from the emperor:—

من و درویش را با شهریاری
در ایام چنون اختاد کاری
عجیب فرخنده شاهی سرفرازی
همایون طلعتی مسکین نوازی . . .
شهنشاهی که بود انعام او عام
جلال الدین محمد اکبرش نام
مرا بر آستان او گذر بود
برحمت سوی من او را نظر بود
به تخت اگرها منزل بود اورا
مراد از بخت حاصل بود اورا
برای پای تخت پادشاهی
بنام دھلی آمد دین پناهی

Again, the poet in some of his *Maṣnawis* on foll. 226^b, 229^b, etc., says that he composed them in A.H. 966 = A.D. 1558:—

fol. 226^b:—

له صد و هشت و هشش بیان عشر
آمد از غیب لظم ما بظهور

Again, on fol. 229^a:—

له صد و هشت و هشش از هجرت که بود
شاهد معنی بدینسان رو نمود

From the above lines we can fairly conclude that Saqqâ was alive in A.H. 966 (A.D. 1558).

Again, in the following lines on fol. 229^a we are distinctly told that the poet died in A.H. 970 = A.D. 1562:—

بهرام که بود شهره در مقائی — بی حیله و ذرق
 بود عالم علم دیپی و دلیائی — نا خوانده میق
 در نه صد و هفتاد برفت از عالم — درکشور (s/c)
 دد خیمه الس بر دریکتائی — هد واصل حق

For notices on Saqqâ's life see Taqî Auhadî, fol. 309^b; Riyâd-ush-Shu'arâ, fol. 176^a; Makhzan-ul-Ğarâib, fol. 347^b; Sâfiyat-ul-Auliyâ (Ethé, Bodl. Lib. Cat., col. 218, No. 221); Natâ'ij-ul-Afkâr, p. 216; Shâhf-i-Ibrâhim, fol. 423^b; Sprenger, Oude Cat., pp. 59, 78, 559 and 560. See also Ethé, India Office Lib. Cat., No. 1436, where a copy of the poet's diwân is mentioned.

Contents of the diwân:—

Ğazals in the alphabetical order, except the first two.

fol. 1^a. Beginning of the initial Ğazal as in No. 365 of the Asiatic Society of Bengal (see Sprenger, Oude Cat., p. 560), and Ethé, India Office Lib. Cat., No. 1436:—

با ز مر کرده براه طلبش حیرانم
 که من قطره کجا و هوس عمام

The first alphabetical Ğazal begins thus:—

در آنینه روی تو دیدیم هویدا
 صری که نهان بود تقدس و تعالی

The initial alphabetical Ğazal, mentioned in Ethé, Indian Office Lib. Cat. (*loc. cit.*), and beginning with the line—

الا يا ایها الساقی بده آن پاده حمرا الح

is the second of the alphabetical Ğazals in this copy.

fol. 157^a. An Arabic Ğazal.

Beginning:—

ممبل الله مائی یا حمیبی
 تعالی الله اشرب ما اصیبی

fol. 158^b: Musaddasât.
Beginning:—

السلام اي روحه ات بر اهل دين دار السلام
حاجيانرا كعبه کويت يود بيت العرام

Compare Ethé, Indian Office Lib. Cat. (*loc. cit.*).

fol. 161^a. Another series of Musaddasât.

Beginning:—

السلام اي کشته مظلوم در راه خدا
نور چشم مصطفی ارام جان مرتضا

fol. 163^b. Mukhammasât.

Beginning:—

خدا را بر من مسکين به يضا اي هه عالم
كه هد حال دلم از زلف تو آشته و درهم

fol. 164^a. Another series of Mukhammasât.

Beginning:—

حق تو آشیست که سر در جهان زده
نور رخ تو طعنه بخورشید ازان زده

fol. 165^a. A third series of Mukhammasât.

Beginning:—

ای دریغا ز شم مرک امان بایستی
زندگی بهر شم سیمیران بایستی

fol. 166^a. Qit'as, most of which express the dates of death of several distinguished persons, e.g., Shâh Qâsim, Qâsim Anwâr, Shaykh Jalâl, Khwâjah Mirak, Mulla Ahmadî, Shâh Burhân, and of several others.

Beginning of the first Qit'ah:—

وفا چو نیست دلا در جهان ای بیاد
گذر ز عالم فانی برای ملک بنا

fol. 173^a. Fards or single verses.

Beginning:—

چیست مثا کمال حیرالی
دمبدم ناقه را بعی رانی

fol. 173^a. Rubâ'i is arranged in the alphabetical order.
Beginning :—

ای گهنه عیان از رخت انوار هدا
بگذار که بیتم مه رویت بخدا

fol. 185^b. Tarji'bands.

Beginning :—

ما ناطق سر قل کثائیم
تفسیر کلام کجرا تیم

The burden runs thus :—

بودیم بروح قدس هدم
پیش از اثر وجود آدم

fol. 190^a. Another series of Tarji'bands.

Beginning :—

لیا ای مولس دلهای پر شم
که مشد حال دل ما بی تو درهم

The burden runs thus :—

توئی چون مهر از هر ذره پیدا
ذ مهرست در سر هر ذره مودا

fol. 195^a. A third series of Tarji'bands.

Beginning :—

ای صبا بر کو بلطف آن بار را
چاره مازد دل بیمار را

The burden runs thus :—

کفر کافر را و دین دیدار را
ذره دردست دل عطار را

fol. 197^a. A fourth series of Tarji'bands.

Beginning :—

آنها که ریوده لثایند
از هستی خویشتن جدا یند

The burden runs thus:—

شاغل مشهود آدم
می باش همیشه حاضر دم

fol. 201*. A fifth series of Tarji'bands.

Beginning:—

ای اذل بوده ابد نکران
آخرت به ز اول دکران

The burden runs thus:—

حق اکر با وجود تو نه یکیست الخ

fol. 203*. Another series of Tarji'bands.

Beginning:—

ای به علم آمدہ ز ما برتو الخ

The burden runs thus:—

الله لا انته اخا ما هو
هو هو لا الله الا هو

fol. 204*. Qaṣidas, six in number.

Beginning of the first Qaṣidah:—

دوش این ندا بکوش من آمد دم سحر
کای بی خبر قضای تو می گوید این قدر

fol. 201. Maṣnawis, nine in number. In the first three Maṣnawis the poet describes the terms علواگری and شیعه‌دوزی, سثائی and مغنى نامه mentioned in Sprenger, Oude Cat. (*loc. cit.*). The seventh is the same مغنى نامه mentioned in Sprenger, Oude Cat. (*loc. cit.*). The remaining five are mostly in praise of the emperor Akbar.

Beginning of the first Maṣnawi:—

کریما کارسازا کرد گارا
رحیما مشفقا پرورد گارا

fol. 294*. Another series of Tarji'bands.

Beginning:—

ای بی خبر از حقیقت کار
دیگر بخدا مکن تو انکار

The burden runs thus:—

ا در چهل مکن بر فشم اسناد
صد لعنت حق بر اغضی پاد

Written in an ordinary Nasta'liq, within coloured borders. fol. 1^b
has been supplied in a later hand.

Dated the 7th Ramadān, A.H. 1073.

No. 242.

fol. 89; lines 14–16; size $9\frac{1}{2} \times 5\frac{3}{4}$; 7 × 4.

The same.

A smaller copy of Saqqā's diwān, containing Ġazals in the alphabetical order except the first two, and a few Mukhammasāt, Fards, Qit'as and Rubā'is.

Beginning of the Ġazals as in the preceding copy:—

با ذ مر کرده برآه طلبش حیرانم ال

Written in ordinary Nasta'liq.

Not dated, apparently beginning of the 18th century.

No. 243.

fol. 51; lines 13; size $8\frac{1}{2} \times 6$; 6 × 3 $\frac{1}{2}$.

دیوان میلی

DÎWÂN-I-MAYLÎ.

Mirzâ Muḥammad Quli, poetically known as Maylî, میرزا محمد میلی, قلی المعروف ب میلی, was, according to Bādi'uṇī, vol. iii., p. 329, and other reliable authorities, a native of Herāt, and is therefore better known as Maylî Harawî. But the author of the Atash Kadah, p. 34, says that the poet was born and grew up in Mashhad. He belonged to

the Qizilbâsh sect of the Turks. In his early life Mayli found a benevolent master in Sultân Ibrâhim Mirzâ (grandson of Shâh Ismâ'il Safawi), a prince of great literary taste, whose learned society afforded the poet an easy chance of improving and cultivating his poetical talents. After the death of this prince, Mayli came to India in A.H. 979 = A.D. 1571. See *Yad-i-Baydâ*, fol. 206; *Nafâ'is-ul-Mâlisir* (Sprenger, Oude Cat., p. 54); and *Nashtar-i-Ishq*, fol. 1678. Taqî Kâshi (Sprenger, Oude Cat., p. 43), however, gives a later date, viz., A.H. 983 = A.D. 1575, and erroneously says that the poet died on the road. Badâ'uni (*loc. cit.*), who gives Mayli a very high position among the poets of the close of the 16th century, says that Mayli stayed in India for many years with Sayyid Naurang Khân, d. A.H. 1002 = A.D. 1593 (son of Quṭb-ud-Din Khân, an Amir of 5000 in the reign of Akbar), and that owing to some ill-feeling the poet was subsequently poisoned at the Sayyid's order and died in Mâlwah. The same Badâ'uni says that the poet wrote several Qâsidas in praise of this Sayyid Naurang Khân.

Some biographers relate that, with the object of getting an access to the court of Akbar, Mayli composed a beautiful Qâsidah in praise of the emperor, but it so happened that Gazâlî Mashhadi (d. A.H. 980 = A.D. 1572) somehow or other obtained a copy of this Qâsidah, and having added about thirty-two verses of his own he presented the poem in his own name to the emperor. Mayli, unaware of the trick, recited the poem in presence of Akbar, and to his utter humiliation was accused of having stolen the poem of Gazâlî. But we can hardly believe the story, since we know that Gazâlî was the first of the four poets who received the title of *ملک الشعرا* during the reigns of the Timuride sovereigns of India, and as such enjoyed a wider reputation than Mayli.

However, Mayli is reckoned among the best poets of the latter half of the 16th century, and is said to have held poetical discourses with Khwâjah Husayn Sanâ'i, Gazâlî, Wahshi, Wali of Dasht-i-Bayâd, and others. Taqî Auhadi says that he possessed a collection of Mayli's Qâsidas and Tarkib-bands numbering about two thousand and five hundred verses, and that he also repeatedly saw the same number of verses of the poet's Gazals.

The authors of the *Yad-i-Baydâ* and the *Nashtar-i-Ishq* place the poet's death in A.H. 983 = A.D. 1575. Walih and a few others, agreeing with the authors of the *Yad-i-Baydâ* and the *Nashtar-i-Ishq*, say that Mayli's corpse was taken from Mâlwah to Mashhad and buried there; but Badâ'uni (*loc. cit.*) and other earlier biographers do not say anything in support of this statement.

For notices on the poet's life see, besides the references given above, Taqî Auhadi, fol. 731^a; *Riyâl-us-Shâ'arâ*, fol. 398^a; *Atash Kadah*, p. 34; *Khulâsat-ul-Afkâr*, fol. 192^a, etc., etc.

Copies of Mayli's *diwân* are mentioned in Sprenger, Oude Cat., p. 497; Bibliotheca, Sprenger, No. 1461; Rieu, ii., p. 666^b, etc.

Contents of the *diwân* :—

fol. 1^a. Ġazals arranged in the alphabetical order.

Beginning :—

منم و دل فکاری بتو می مهارم اورا
بپه کار خواهد امد که نکاهدارم اورا

fol. 49^a. Fards or single verses.

Beginning :—

اگرچه غیر بوصل تو مرفراز بود
باين خوشم که وصال آرزو گذار بود

fol. 50^a. Rubā'is.

Beginning :—

از مستی می زلف تو پرتاب نماید
و ز آتش می لعل تو بی آب نماید
حسن توز آمیب نکاه هومن آلد
چون مجلس برهم زده اسباد، نماید

Some Ġazals, in the same hand, are written on the margins.

Written in a clear Nasta'liq.

Not dated, apparently 19th century.

No. 244.

fol. 59; lines 14; size $8\frac{1}{2} \times 5$; $6\frac{1}{2} \times 3\frac{1}{2}$.

دیوان هجری رازی

DÎWÂN-I-HIJRÎ-RÂZÎ.

The lyrical poems of Khwâjah Muhammad Sharif Hijri.

Khwâjah Muhammad Sharif Hijri of Ray, better known as Hijri Râzî, was the paternal uncle of the celebrated Amin Ahmad Râzî, the author of the well-known work *Haft Iqlîm*, quoted very often in this catalogue. His son, Khwâjah

Giyāš-ud-Din Muhammad, better known as I'timād-ud-Daulah, was the father of Jahāngīr's wife Nūr Jahān, and the famous Wazir of the emperor. Another of his sons, Khwājah Muhammad Tāhir, with the Takhallus Waṣli, was well versed in poetry. Taqī Auhādi says that he saw Waṣli and his son Khwājah Muhammad Sādiq in Āgrah in A.H. 1004 = A.D. 1595; but this date is evidently a bad reading for 1024, as Taqī came to India in A.H. 1015 = A.D. 1606, and compiled his 'Urafat between A.H. 1022 and 1024 = A.D. 1613 and 1615. Hijrī's brother Khwājah Mirzā Ahmad was in great favour with Shāh Tahmāsp, and was the کلانتر (or mayor) of Ray. Another of his brothers, Khwājah Khwājagi, was also well versed in poetry, and addressed a Rubā'i to Muhammad Khān Sharaf Ugli Taklū, who became the governor of Khurāsān in A.H. 941 = A.D. 1534. Hijrī's nephew, Khwājah 'Abd-ur-Ridā, was also a poet and good tūrikh writer. Hijrī, on his father's death, went to Khurāsān and became the Wazir of the aforesaid governor Muhammad Khān Sharaf Ugli Taklū, on whose death the poet served the governor's son in the same capacity. After the death of Muhammad Khān's son, Hijrī entered the service of Shāh Tahmāsp, first for seven years as Wazir of Yazd, Abrūgh, etc., and subsequently as Wazir of Isfahān. According to Ilāhi Hijrī was a nephew of the celebrated poet Umidi. See Sprenger, Oude Cat., p. 87.

Maulānā Damiri, of Isfahān, the well-known court poet of Shāh Tahmāsp Ṣafawi and a contemporary of Hijrī, gives the date of the poet's death as A.H. 984 = A.D. 1576 in the following chronogram—

کردید یکی کم د ملاد وزرا

that is, one to be deducted from the numerical value of وزرا ملاد which is 985.

This Hijrī of Ray must not be confounded with another poet of the same age and with the same Takhallus. The latter, according to Safinah (Ethé, Bodl. Lib. Cat., col. 217, No. 189), belonged to Fargānah and was a court poet of the emperor Akbar, and most probably is identical with the Hijrī mentioned by Bādī'unī, vol. iii., p. 386, as a descendant of the famous Ahmad-i-Jām Nāmaqī.

Notices on the life of Hijrī Rāzī will be found in Haft Iqlīm, f.l. 297^a; Taqī Auhādi, fol. 800^a; Majma'-un-Nafā'is, vol. i., fol. 538^a; Riyād-us-Shu'ārī, fol. 469^a; Makhzan-ul-Āgarā'ib, fol. 1017; Ātash Kadah (Ethé, Bodl. Lib. Cat., col. 279, No. 461, where the poet is said to have died in Yazd); Nashtar-i-'Ishq, fol. 2050, etc. See also Ethé, India Office Lib. Cat., No. 1440, where a copy of the poet's diwān is mentioned.

Contents of the diwān :—

fol. 1^b. Haft-band or seven stanzas in praise of 'Ali, an imitation of the Haft-band of Maulānā Hasan Kāshī (see No. 114 above).

Beginning as in Ethé, India Office Lib. Cat., No. 1440:—

السلام اي برتو مهرهت چراغ راه دين
آفتاب مطلع ايمان امير المومنين

The Haft-band is followed by Qasidas, some of which are in praise of Shah Tahmasp.

Beginning—

ميرسد موکب نو روز بصد جاه و جلال
ميرود مني چمن مزده وسان پيک شمال

fol. 11^a. Tarkib-band Musaddas in the form of

Beginning:—

اي شوخ چشا پيشه چشا چند توان كرد
اذار من لي مسروپا چند توان كرد
خون در چکر اهل وفا چند توان كرد
قصد دل آزرده ما چند توان كرد
جور و ستم اي عشهه نها چند توان كرد
اینها با سیران بلا چند توان كرد
تا چند بما بر سر بیداد توان بود
تا چند یغمتاكی ما هشاد توان بود

fol. 18^a. Gazals in alphabetical order.

Beginning as in Ethé, India Office Lib. Cat., No. 1440:—

اي در فهان بشكر عطایت زمان ما
در چیست پر گهر هکرت دهان ما

fol. 57^a. Rubâ'is, twenty-seven in number.

Beginning as in Ethé, India Office Lib. Cat., loc. cit.:—

راهد که نماز و روزه اش عادت و خوست
میخواره که دستگیر او چام و سموست
آن کرده مدام تکيه بر طاعت غویش
این منتظر مرحمت از جانب دوست

It will be seen that the contents of this copy closely agree with those of the India Office Lib. copy.

Folios at the bottom are damaged and pasted over with paper.

Written in a clear Nasta'liq.

Not dated, apparently 17th century.

No. 245.

fol. 273; lines 13; size 10 $\frac{1}{4}$ × 6; 6 $\frac{1}{2}$ × 3 $\frac{1}{2}$.

کلیات وحشی

KULLIYÂT-I-WAHSHÎ.

The collected works of Maulâna Wahshî.

مولانا کمال الدین وحشی البافقی, was born in Bâfiq in Kirmân; but as he came to Yazd in boyhood and spent there almost his whole life he is known as Wahshî Yazdi, and this is the reason that Amin Râzi, in his Haft Iqlim, places the poet under the heading Yazd. Some biographers say that Wahshî and his younger brother Murâdi Bâfiqi were the pupils of the celebrated Maulâna Sharaf-ud-Din 'Ali Bâfiqi, the author of the well-known work Zâfar Nâmah (completed in A.H. 828 = A.D. 1424); but this statement seems to be erroneous, as Maulâna Sharaf-ud-Din died in A.H. 858 = A.D. 1454, that is, before Wahshî's birth. Wahshî imitated the style of Bâbâ Figâni, and is said to have surpassed his contemporaries chiefly in Gâzals and Maşnavis. Taqi Auhâdi (a contemporary biographer of Wahshî) holds a very high opinion of the poet.

In comparing the poet with the distinguished Muhtashim of the same age, Taqi Auhâdi remarks thus:—

وقتی که مولانا محتشم طنطنه هماعریش قاف تا قاف کرفته بود
او (وحشی) در برابر برآمد و طرز نوی در عرصه آورد هم در زمان
حیات او طرز اورا منسخ کردانید

He further states that at first he imitated Wahshî, specially in Gâzals, and that he collected a kulliyât of the poet containing nine thousand verses consisting of Qâsîdas, Gâzals, Tarji'bands, Tarkib-bands, Qiṭ'as, Rutâ'is and three Maşnavis, viz., Nâzir-u-Mauzûr, Khuld-i-Barîn and

Farhād-u-Shirīn, the latter of which, he adds, though very popular, has been left incomplete by the poet and contains one thousand one hundred and fifty verses.

Taqī gives the date of *Walīshī*'s death as A.H. 991 = A.D. 1583 in the following versified chronogram:—

چو مر مستانه وحشی باده نوشید از خم وحدت
روان شد روح پاک او به مستی مسوی علیین
من از بیر مغان تاریخ فوت او طلب کردم
بکثرا هست تاریخش وفات وحشی مسکین

The above date of the poet's death is also given by the author of the *Mir'āt-ul-Ālam*, who quotes the following chronogram in support:—

بلبل کلزار معنی بسته لب

For notices on the poet's life, see *Haft Iqlim*, fol. 53^a; *Taqī Auḥādi*, fol. 789^a; *Ālam Ārā-i-Abbāsi*, fol. 80^a; *Majma'un-Nafā'is*, vol. ii., fol. 528^a; *Riyāḍ-ush-Shū'arā*, fol. 442^b; *Khulāṣat-ul-Afkār*, fol. 212^b; *Ātash Kadah*, p. 167; *Makhzan-ul-Ārā'iib*, fol. 955; *Taqī Kāshī* (Sprenger, *Oude Cat.*, p. 35); *Nashtar-i-Ishq*, fol. 1936; *Majma'un-Fusahā*, vol. ii., p. 51.

Other copies of the *Kulliyāt* are described in Rien, ii., p. 663; G. Flügel, i., pp. 576 and 577; Sprenger, *Oude Cat.*, pp. 586 and 587; Ethé, India Office Lib. Cat., No. 1444. See also Ethé, Bodl. Lib. Cat., Nos. 1039–1042, 1209, 4, and col. 769; W. Pertsch, Berlin Cat., p. 65, No. 6; p. 98, No. 2; p. 711, No. 3, and p. 898.

Contents of the *diwān*:—

I.

fol. 1^a. Ghazals in the alphabetical order.

Beginning as in Ethé, India Office Lib. Cat. (*loc. cit.*)

ای از تو صرخ کفته بخون روی زرد ما
ما را ز درد کفته و فارغ ز درد ما

II.

fol. 87^b. *Tarjībands*; resembling the *Nāme* in Ethé, India Office Lib. Cat. (*loc. cit.*)

Beginning:—

مسافی بده آن باده که اکثیر وجود مدت
جهویندگ آلایش هر بود و بخود مدت

The burden runs thus:—

ما کوشہ نهیان خرابات استیم
تا بوی مشی هست درابن میکده مستیم

III.

fol. 92^a. Marāši, or elegies on the death of Shāh Tahmāsp, the poet's brother Murādi, and others, in the form of Tarkib-bands.

از چه رو حاک میه کردون بفرق ماه کرد
مشعل خورشید را کردون چرا بر کاه کرد

IV.

fol. 94^a. A series of Tarkib-bands. Each stanza consists of three couplets having the same Radif and Qāfiyah in all the six hemistiches, and is separated by an isolated verse with a different Radif and Qāfiyah:—

Beginning:—

ای گل تازه که بوی زوفا نیست ترا
خبر از مردنش خار چفا نیست ترا
رحم بر بلبل بی برک و نوا نیست ترا
الشاتی با میران بلا نیست ترا
ما امیر غم و اصل غم ما نیست ترا
با امیران بلا رحم چرا نیست ترا
فارغ از حاشق خنناک نمی باید بود
جان من این همه بیباک نمی باید بود

V.

fol. 96^b. Another series of Tarkib-bands in the form of Musaddas.
Beginning:—

دوستان شرح پریشانی من گوش کنید
دامستان خم پهالی من گوش کنید
گشگوی من و حیرانی من گوش کنید
قصه بی مر و سامانی من گوش کنید

شرح این آتش جانسور نگفتن تاکی
موختم موختم این موز نهفتن تاکی

VI.

fol. 98^b. Rubā'is.

Beginning :—

یارب که بقاب جاودانی بادا
کامست باد و کامرانی بادا

VII.

fol. 104^b. Qaṣidas in praise of the Imāms, of Shāh Tahmāsp, Mīr Gīyāṣ-nd-Dīn (a descendant of the celebrated Sayyid Ni'mat Ullah Wali), Shāh Khalil Ullah and several other persons.

Beginning :—

راحت اگر بایدست خلوت عینقا طلب
عزت از انها بیو حرمت از انها طلب

VIII.

fol. 171^a. Qiṭ'as in praise of the above-named personages, satires, elegies and chronograms expressing the dates of Shāh Tahmāsp's death, the accession of Shāh Ismā'il and other contemporary events.

Beginning of the first Qiṭ'ah :—

(هی اراده تو نایب قضا و قدر
ستاره امر ترا تابع و فلک منقار

IX.

A series of Maṣnawis in praise of Shāh Tahmāsp, Mīr Mirān and others, including also some satires.

Beginning of the first Maṣnawi :—

ای ظفر در رکاب دولت تو
تهییت شوان فتح و نصرت تو

fol. 217^a.

X.

خلد برين

KHULD-I-BARIN.

A Maṣnawī in imitation of the *Makhzan-ul-Asrār* of Nizāmī, of which Wahshi speaks highly on fol. 218^a.

Beginning:—

خامه براورد صدای صریر
بلبلی از خلد برين زد صفیر

The poet gives the name of the poem in the above verse.
It has been edited by W. Nassau Lees, Calcutta, 1861.

fol. 237^b.

XL

فرهاد و شیرین

FARHÂD-U-SHÎRÎN.

The love-story of Farhâd and Shîrin, in the metre of Nizâmî's *Khusraû-u-Shîrin*. It is incorrectly styled *خسرو و شیرین* in Hâj. Khal., vol. iii., p. 138, and in G. Flügel (*loc. cit.*).

Beginning:—

الهي ميشه ده آتش افروز
دران ميشه دلي وان دل همه موز

Comp. Bodl. Lib. Cat. (*loc. cit.*) and W. Pertsch, Berlin Cat. (*loc. cit.*).
Lithographed, Calcutta, A.H. 1249, Bombay, A.H. 1265, and Tehrân, A.H. 1270.

According to Taqî Auhâdi, as mentioned above, the poem is incomplete and consists of one thousand one hundred and fifty verses.

The Maṣnawî poem *ناظر و منظور*, Nâzir-u-Manzûr (see the following No.), is wanting in this copy of the *Kulliyât*.

Written in clear *Nasta'liq*, within gold and coloured ruled borders, with two illuminated frontispieces on foll. 217^a and 237^b. Spaces for headings are left blank throughout.

On fol. 103^b, at the end of the *Ruba'is*, the MS. is dated Sunday, the 20th Muharram, A.H. 1050.

Scribe مصود کاتب دھلوی

No. 246.

fol. 208; lines 12; size $9\frac{1}{2} \times 6$; $5\frac{1}{4} \times 2\frac{3}{4}$.

The same.

Another copy of Wahshî's Kulliyât, smaller than the preceding one.
Contents:—

I.

fol. 1^b. Qasidâs without any alphabetical order.

Beginning:—

کسی مسیح هود در مراچه افلاک
که پا چو مهر مجرد کشد ز عالم خاک

Several Qasidas, including the usual initial one, are wanting in this copy. The Qasidas are followed by some Maṣnawis, mostly in praise of Shâh Tahmâsp, Ğiyâş-ud-Dîn and others. The last Maṣnawi, a short one, is styled فی الصار نامہ, and begins thus on fol. 27^b:—

چون از سپهر خسرو سیاره بست بار
بر عزم ره بلاشه حماری هدم سوار

II.

fol. 28^b. Ğazals arranged in the alphabetical order.

Beginning as in the preceding copy:—

ای از تو صرخ کشته بخون روی ذرد ما الخ

The Ğazals are followed by the Rubâ'is, only three in number.

III.

fol. 77^b.

خلد برین

KHULD-I-BARÎN.

Beginning as in the preceding copy:—

خامه براورد صدای صریر الخ

The Maṣnawi here is divided into eleven Raudas, each of which is styled as روضه من خلد برین, four Hikâyats and a خالمه or epilogue.

IV.

fol. 100^b.

فرهاد و شیرین

Styled here as شیرین فرهاد.

Beginning as usual:—

اللهي مبينه ده آتش افروز الخ

V.

fol. 154^b.

ناظر و منظور

NÂZIR-U-MANZÛR.

The love-story of Nâzir and Manzûr.

Beginning:—

زهی نام تو مر دیوان هستی
ترا بر جمله هستی پیشید متیOn fol. 207^b the poet gives the date of completion of the poem,
A.H. 966 = A.D. 1558, in the following lines:—

کسی کین نظم دور الديشه خواند
اگر تاریخ تصمیش ندادند
همارد پنج لوبت می بتعصیف
که با هش باشدش تاریخ تصمیف
ندادند گر بدین قانون که هد ذکر
بجود از همه اییات پر فکر

The date can be obtained by doubling 30 five times and adding 6 to it, or by summing up the numerical value of the words "جهه اییات پر فکر."

The above *târikh* is quoted in Rieu (*loc. cit.*) and also noticed in W. Pertzsch, Berlin Cat., p. 723, No. 4.

Each section of the MS. begins with an illuminated frontispiece and a double page *Unwân*.

Written in a clear minute *Nasta'liq* within gold and coloured ruled borders.

Not dated. Apparently beginning of the sixteenth century.

Several seals of the last king of Oude are fixed on the fly-leaf at the beginning.

No. 247.

fol. 124; lines 17; size 9 × 5; 6 × 3.

The same.

A copy of the *diwán* of Wahshi containing the *Gazals* and *Qasidas* only.

fol. 1^v. *Gazals*, beginning:—

ساقن گلعن هدم تا صاف کردم میمه را
دادم از خاکستر گلعن صفا آئینه را

fol. 69^v. *Qasidas*, beginning as in the above copy:—

کسی مسیح شود در مراچه اغلان الخ

Written in ordinary *Nasta'liq*.

Not dated, apparently 17th century.

No. 248.

fol. 12; lines, centre column, 25; marginal column, 44;
size 9 × 5½; 8 × 4.

انتخاب از غزلیات ملا وحشی

A selection from the *Gazals* of Wahshi.

Beginning:—

از کاه کهربا بکریزد ذ بخت ما
خچر بجای برک برارد درخت ما

The *Gazals* are arranged in the alphabetical order.

The usual initial *Gazal*, viz.—

ای از تو سرخ کمته بخون روی ذرد ما الخ

is placed fourth in this copy.

Written in ordinary small *Nasta'liq*.

Not dated, apparently 18th century.

No. 249.

fol. 56; lines 14; size 9 × 6; $5\frac{1}{4} \times 3\frac{1}{4}$.

دیوان ارسلان

DÎWÂN-I-ARSLÂN.

A rare and beautiful copy of the *diwân* of Qâsim Arslân. قاسم ارسلان

Bâdâ'uni, vol. iii., p. 178, says that Qâsim's father claimed his descent from Arslân Jâdîb, a distinguished noble of the court of Mahmûd of Gaznî; hence the poet adopted the *tâkhallus* Arslân. Qâsim was originally born in Tûs, but he flourished in Mâwarâ-un-Nahr. He came to India in the reign of the emperor Akbar, poems in whose praise are found in abundance in the poet's *diwân*. Besides being an eminent poet, Qâsim was an expert chronogrammatist and a fine calligrapher. He died in A.H. 995 = A.D. 1586, at the time when Akbar was staying at Lâhûr.

For notices on the poet's life see: *Haft Iqlim*, fol. 214*; *Taqî Auhadî*, fol. 111*; *Majma'-un-Nafâ'is*, vol. i., fol. 10*; *Riyâd-ush-Shu'âra*, fol. 29*; *Nashîtar-i-Ishq*, fol. 137; *Şuhûf-i-İbrâhim*, fol. 52*, etc.

Contents of the *diwân* :—

fol. 1*. A short Maṣnawî in praise of God.

Beginning :—

بهر حمد بادشاه انس و جان

بے که بسم الله آرم بر زیان

The above line is quoted by Dr. Sprenger in his *Oude Cat.*, p. 337, as the beginning of *Qasîdâs*.

fol. 2*. A *Qasîdah* in praise of the Imâm Âlî Müsî in answer to a *Qasîdah* of Gazâlî Mashhadî (b. A.H. 936 = A.D. 1529, d. A.H. 980 = A.D. 1572), a friend of the poet.

Beginning :—

ای عربی که درست قبله که دل افتاد
حرم کعبه بمصراب تو مایل افتاد

fol. 3^a. Three Qaṣidas in praise of Akbar.

Beginning of the first Qaṣidah :—

چون براورد از کربیان افق مر آفتاب
ماه رویش دید و کفت الله اکبر آفتاب

fol. 5^b. A Maṣnawi, likewise in praise of Akbar.

Beginning :—

ای سریر معدلت را بادشاه
بادشاهان در رکاب س خاک راه

fol. 6^b. Ġazals arranged in the alphabetical order.

Beginning, as in Sprenger, Oude Cat. (*loc. cit.*) :—

ساقی ذ عکس می شده روشن ضمیر ما
جامی بدہ که عارف جامست پیر ما

Of the last two poems (on fol. 39^a), with which the Ġazals break off abruptly, the first is in praise of Imám Husayn, and the second in praise of the celebrated Khwājah Mu'in-ud-Din Chishti, which is said to have been recited by the poet on the saints' tomb at Ajmir.

fol. 39^b. A short Maṣnawi in praise of the mountain at Ajmir.

Beginning :—

زهی کوه اجمیر عنبر صرهشت
مثال مر مقتدايان چهشت

After the above Maṣnawi the usual order of the Ġazals is resumed.

fol. 49^a. A few Qiṭ'as and Rubā'is.

fol. 49^b–51^a. Chronograms expressing the dates of birth of the Princes Sultan Salim, Shāh Murād, and Dāniyāl; of the conquest of Bengal, the completion of the Bangāli Mahal, the conquest of Gujarāt, and other contemporary events.

fol. 51^b. Fards or single verses.

Beginning :—

ساقی بیا که یاک نفس از خم شوم خلاص
جامی بدہ که از خم عالم شوم خلاص

fol. 53^b. Rubâ'is, altogether thirty in number.
Beginning:-

جز باده لعل آن پری و من مطلب
این سرخوشی از باده بیغش مطلب
کیفیت لعل او محو از باده ناب
خاصیت آب خضر ر آتش مطلب

Some Rubâ'is are in answer to Lisâni.

About ten Ĝazals, written in a bolder hand, are found on the margins of folios 12^a, 13^a, 19^a, 20^a, 22^a, 23^a, 32^a, 34^a and 35^a.

This splendid copy, with a faded double-page 'unwân' and a frontispiece at the beginning, is written in a very beautiful minute Nasta'liq, within gold and coloured ruled borders, by some learned scribe.

Not dated, apparently 17th century.

No. 250.

fol. 125; lines 14; size 8 x 5½; 5 x 3.

دیوان شنائی

DÎWÂN-I-SANÂ'I.

A slightly defective copy of the diwân of Sanâ'i. Khwâjeh Husayn Ŝanâ'i, خواجه حسین شنائی المهدی, was a native of Mashhad. H. Kh. iii., p. 269, calls the poet خواجه حسین شیعی. Mr. Blochmann, Ā'in-i-Akbari, p. 563, on the authority of the poet's statement in his diwân, says that Ŝanâ'i was the son of Ĝiyâş-ud-Dîn Muhammad of Mashhad, and adds that the عایات of the Âtash Kadah is a bad reading for غیایت. In his early life he found a benevolent patron in Sultân Ibrâhim Mirzâ, with the takhallus Jâhi (d. A.H. 979 = A.D. 1571), son of Bahrâm Mirzâ Ŝafawi (d. A.H. 956 = A.D. 1549), and grandson of Shâh Ismâ'il Ŝafawi (A.H. 909-930 = A.D. 1503-1523). Prince Ibrâhim who was himself an accomplished scholar, took great interest in Ŝanâ'i's education. Subsequently the poet came to India during the reign of Akbar, became the teacher and friend of the celebrated Faydî, and received great favours from the emperor. Here he is said to have held

poetical discourses with Gazālī Mashhadī (d. A.H. 980 = A.D. 1572), Urfī and other distinguished poets of the emperor's court. Among the later poets Şanā'i occupies a high position and enjoys a good reputation. But Badā'unī, vol. iii., p. 208, who makes a few disparaging remarks on the compositions of the poet, says that before Şanā'i came to India he was reckoned here as a master poet, and his poems were held in high estimation by the eminent scholars and the learned poets of India; but that soon after his arrival he became a mark for various kinds of criticism and lost all his reputation. Besides the *diwān*, the poet has also left a *Maṣnawī*, called اسکندر نامہ, Iskandar Nāmah (see below).

According to the best authorities Şanā'i died in A.H. 996 = A.D. 1587, a date which is expressed by the words مخنور نیاک, found in the Hamīshah Bahār (Sprenger, Oude Cat., p. 120). Mr. Blochmann, in his translation of the Ā'in-i-Akbarī, p. 563, note 2, gives a wrong date of the poet's death, A.H. 1000 = A.D. 1591.

Notices on the poet's life will be found in Haft Iqlim, fol. 224^a; Taqī Auhādi, fol. 173^a; Riyāḍ-ush-Shū'ārā, fol. 75^a; Ātash Kadah; Makhzan-ul-Ğarā'ib, fol. 132; Khulāsat-ul-Kalām, vol. i., fol. 123^b; Nashtar-i-Ishq, fol. 360; Ā'in-i-Akbarī, vol. i., p. 242, etc. See also Sprenger, Oude Cat., pp. 43, 57, 120 and 578; Ethé, Bodl. Lib. Cat., Nos. 1045 and 1046; W. Pertsch, Berlin Cat., pp. 57, No. 4; 722, No. 2, and 899-900; Rieu Suppl., No. 309; Ethé, India Office Lib. Cat., Nos. 1449-50.

Contents of the *diwān* :—

fol. 1^b. Qaṣidas, in the alphabetical order, in praise of the Imāms, of Şāh Tahmāsp, Akbar, Khān Khānān and others.

Beginning, as in most copies :—

در روش حسن و ناز هبست بسی خوش نما
غمزه بطور ستم عشهه بر نات جفا

fol. 89^b. Ĝazals, likewise in the alphabetical order.

Beginning, as in Ethé, Bodl. Lib. and Ethé, India Office Lib. Cats. :—

راندی بضم از بر خود ای پسر مرا
صد خار حسرت است ازین در چکر مرا

fol. 105^a. A *Maṣnawī*.

The beginning of this *Maṣnawī* is wanting here and it opens thus :—

کریبا تنسای جانم به تسبت
شم فاش و درد نهانم به تسبت

The line—

بیا دل بیمهله اهل راز
بکش جام معنی صورت کهار

quoted as the beginning of the Maṣnawī by this Ṣanā'i, is found here on fol. 118^a.

This Maṣnawī is identical with the امسکندر نامہ, or the poetical account of the heroic deeds of Akbar, which Ṣanā'i dedicated to the emperor Akbar, two copies of which are noticed in Ethé, Bodl. Lib. Cat., Nos. 1048 and 1049. This Maṣnawī is called بَعْدَ ارْمَ مَدَ اسْكِنْدَر by Dr. Sprenger in his Catalogue, p. 579, and on p. 120.

Written in a beautiful Nastalīq within ruled borders.

Not dated. Apparently 17th century.

No. 251.

fol. 93; lines 15; size 8 × 4½; 5¾ × 3.

غزلیات محتشم

GAZALIYĀT-I-MUHTASHAM.

The lyrical poems of Muhtasham Kāshī, arranged in the alphabetical order.

Beginning:—

ای کوھر تام تو تاج سر دیوانها
ذکر تو بصد عنوان ارایش عنوانها

Maulānā Muhtasham, مولانا محتشم کاشی, was a native of Kāshān. He was the teacher and friend of the well-known taḏkirah-writer Maulānā Taqi-nā-Din Muhammad al-Husaynī, better known as Taqī-nā-Dīn (or simply Taqī) Kāshī (d. c. A.H. 1016 = A.D. 1607), who collected and prepared the poet's diwān (see Rieu, ii., p. 665). Muhtasham was one of the most distinguished poets of Persia, and enjoyed unparalleled fame during the reigns of the three successive sovereigns, Shāh Tahmāsp Ṣafawi I. (A.H. 930–984 = A.D. 1523–1576), Shāh Ismā'il II. (A.H. 984–985 = A.D. 1576–1577) and Sultān Muhammad Khudā Bandah (A.H. 985–996 = A.D. 1577–1587). Besides being an

eminent poet he was an expert chronogrammatist and master of mu'ammās or enigmas. He composed a long Qasīdah on the accession of Shāh Ismā'il Ṣafawī to the throne of Persia, and each hemistich of this Qasīdah contains a chronogram for the year A.H. 984 = A.D. 1576. He is also distinguished for the laudatory poems which he addressed to the Imāms, and his well-known marṣiyah or elegy (see the following No.) on the sad death of the two Imāms, Hasan and Husayn, has immortalized his name. The author of the 'Ālām Ārā-i-'Abhāsī, fol. 78^b, relates that on one occasion the poet sent two Qasīdas from Kāshān in praise of Shāh Tahmāsp and his daughter Pari Khānam, but as this monarch had become very religious in his old age he desired that praise should be lavished only upon great men like 'Alī and other Imāms, and not upon an ordinary man like him. The poet did so to the satisfaction of Tahmāsp and received great favours from the monarch.

A copy of Muhtasham's dīwān, with the preface of the above-mentioned Taqī Kāshī, is noticed in Rieu ii., p. 665. In that preface Taqī Kāshī, who ranks Muhtasham after Khāqānī, says that he collected and arranged the poet's Kulliyāt into the following seven dīwāns:—1. شَيْبِيَّة, Shaybiyyah, consisting of Qasīdas in praise of God, the prophet, the Imāms, contemporary kings, nobles and scholars. 2. شَبَابِيَّة, Shabābiyyah; and 3. صَبَّائِيَّة, Sib'ayyah, containing Gazals descriptive of beauty. 4. جَلَالِيَّة, Jalāliyyah; and 5. قُلْ عَمَّاق, Naql-i-'Ushshāq, containing Gazals descriptive of love. 6. ضَرُورِيَّات, Durūriyyāt, containing versified chronograms which the poet composed at the request of his friends. 7. معَيَّات, Mu'ammayāt, or riddles.

Taqī Auḥādi, who visited Muhtasham in Kāshān, dates the poet's death A.H. 996 = A.D. 1587. The author of the Khulāsat-ul-Afkār, fol. 186^b, wrongly ascribes it to A.H. 1000 = A.D. 1591.

For notices on the poet's life and his works see: Haft Iqlim, fol. 262^a; Taqī Auḥādi, fol. 697^b; Mir'āt-ul-'Ālam, fol. 457^b; Ma'āṣir-i-Rahīmī, fol. 82^a; Majma'-un-Nafī'is, vol. ii., fol. 453^a; Khazāna-i-'Amīrah, fol. 306^b; Riyāḍ-us-Shu'arā, fol. 379^b; Khulāsat-ul-Afkār (*loc. cit.*); Nashtar-i-Ishq, fol. 1600; Ātash Kadah, p. 331. See also Sprenger, Oude Cat., pp. 23 and 500; Rieu, ii., pp. 665 and 666; G. Flügel, i., p. 591; Ethé, Bodl. Lib. Cat., Nos. 1050 and 1239, 45; Ethé, India Office Lib. Cat., Nos. 1447 and 1448; W. Pertsel, Berlin Cat., p. 35, No. 13, pp. 101, No. 12, and p. 543, p. 723, No. 8, and p. 724, No. 10, and Hāj. Khal., vol. iii., p. 312.

This copy contains the Gazals probably of the شَبَابِيَّة, Shabābiyyah.

Compare Rieu (*loc. cit.*); Sprenger, Oude Cat. (*loc. cit.*), and G. Flügel (*loc. cit.*), and also Ethé, India Office Lib. Cat., No. 1448.

The MS. ends with the following line:—

به پیش بخشن او مختشم چه بدماید
اکر تو تا دم صح جزا کناد کنی

Written in ordinary Nasta'liq.
Not dated, apparently 17th century.

No. 252.

fol. 135; lines 12; size $9\frac{1}{2} \times 5\frac{3}{4}$; $7\frac{1}{4} \times 4\frac{1}{2}$.

مرثیه ماختشم

MARSIYA-I-MUHTASHAM.

The elegy on the death of Hasan and Husayn, with other incidents in connection with the Battle of Karbalâ, by the same Muhtasham of Kâshân.

As a Marşıyah-writer Muhtasham occupies the highest position among the latter-day poets.

Beginning:—

بر خوان شم چو عالمیانرا صلا زند
اول صلا بسلسله الپیا زند
لوبت باولیا چو رسید آسمان طبید
زان ضربتی که بر سر شیر خدا زند . . .
انکه مرادتی که خلق مهرمنش نیو
کنند از مدینه و در کربلا زند

The MS. ends with the following line:—

غلام را (sic) فعل چون که با مولی است
غرامت کند او به رسید شهدا است

Written in a fine clear Nasta'liq, within gold borders. The original folios are mounted on new margins.

Dated 12th Rabi' I., A.H. 1144.

No. 253.

fol. 259; lines 14; size $7\frac{1}{4} \times 4\frac{1}{2}$; $5\frac{1}{4} \times 3\frac{1}{2}$.

كليات عرفي

KULLIYÂT-I-'URFÎ.

A defective copy of the poetical works of 'Urfti Shirâzi.

مولانا مسید موسی مسیدی، poetically known as 'Urfti.

محمد المتعص به عرفي بن مولانا زین الدین علی بن مولانا جمال الدین العبرازی, was the son of Maulânâ Zayn-nd-Din 'Ali, son of Maulânâ Jamâl-nd-Din of Shirâz, where the poet was born in or about A.H. 963 = A.D. 1555. The Maâsir-i-Rahîmi says that 'Urfti's name was Khwâjeh Sayyidi Muhammad (and not Khwâjeh Shaydi, خواجہ صیدی خواجہ صیدی, as stated by Dr. Sprenger, p. 126, on the authority of the Hamishah Bahâr). It is conjectured that the poet derived his poetical title from the occupation of his father, who, it is said, looked after the "Sharî" and "'Urfti" matters under the magistrate of Shirâz. At an early age 'Urfti left his native country and emigrated to the Deccan; but finding the place unsuitable for achieving success he left it and came to Fathpûr Sikri, where he made the acquaintance of the celebrated Faydî. 'Urfti at first received warm favours from his new friend, but owing to a slight unpleasantness between them, 'Urfti abandoned Faydî's company, and shortly afterwards found a sincere patron in Hakim Masih-ud-Din Abul Fath Gîlânî, through whose kind influence the poet made acquaintance with 'Abd-ur-Rahîm Khan-i-Khanân. After the death of Abul Fath in A.H. 997 = A.D. 1588, 'Urfti attached himself to the said Khan-i-Khanân. Khan-i-Khanân, who, himself a man of good literary taste, fully appreciated the extraordinary poetical merit of 'Urfti and was exceedingly pleased with his learned society. Ere long 'Urfti was introduced by the Khan-i-Khanân to Akbar, who duly rewarded the poet in various ways.

Very few of 'Urfti's contemporary poets equal him in celebrity, and it is generally asserted that had he not died a premature death he would have been the master poet of the period.

Badā'uni says that although 'Urfī possessed sound learning and was well versed in the various forms of poetry, yet, on account of his pride and vanity, he could not gain public sympathy. Of all his poetical works the Qaṣidas have been most popular even to the present day. The author of the *Ātash Kadah* says that 'Urfī adopted a new style in his Qaṣidas, which, according to Āzād, are far superior to the poet's Ğazals and Maġnawis. 'Urfī followed 'Abd-ur-Rahīm Khān-i-Khānān in his expedition against Jāni Beg of Tattah in A.H. 99^o = A.D. 1590, and died of dysentery in Shawwāl of the same year at Lāhūr at the age of thirty-six years. Some writers suspected the poet had been poisoned, a common enough fate in that age.

In concordance with the above year the poet's contemporary biographer, Badā'uni, quotes the following two chronograms: عرفی در میان هشتاد و سه سالگی در شوال ماه ۹۹۰ هجری می‌میرد, and says that the poet in his last moment composed the following Rubā'i:—

عرفی دم نزع است و همان مستی تو
آخر پنه مايه بار برو استي تو
فرد امست که دوست نقد فردوسن بکش
جونای متاع امست و تهی دستی تو

Taqī Kāshī (Sprenger, Oude Cat., p. 37), however, puts the poet's death wrongly in A.H. 1002 = A.D. 1593.

The author of the *Miftāh-ut-Tawārikh*, on the authority of the *Mir'āt-i-Jahān*, relates that 'Urfī in his following Qaṣidah, which he composed on his death-bed, had desired that his remains should be transported to Najaf, and that accordingly, some years after the poet's death, his bones were sent to that place by Mir Sālīr Isfahānī and re-interred there.

جهان بکفتم و دردا بهیج شهر و دیار
لیافتم که فروشنده بخت در بازار
اکر شود ره کوی تو جمله نفتر خیز
کم بمردمک دیده طی نفتر ذار
بکاویش مزه از گور تا نجف بروم
اکر پهند هلاکم کنند ور به تعار

The same author quotes also the following versified chronogram by

Mullâ Raunaqî expressing the date A.H. 1027 = A.D. 1617, in which year, it is said, 'Urfî's bones reached Iṣfahân:—

یکانه کوهر دریای معرفت عرفی
که آسمان بی پوردنش صد آمد
چو عمر او بسر آمد ز کردش دوران
مشکست بر مر دلهای پر شفف آمد
بکاوشن مژه از گور تا نجف بروم
فکند تیر دعائی که بر هدف آمد
رقم زد از بی تاریخ روتی کلکم
بکاوشن مژه از هند تا نیش آمد

For notices on 'Urfî's life and his works see: Haft Iqlîm, fol. 74^b; Taqî Anhâdi, fol. 502^a; Badâ'uni, vol. ii., p. 375, and vol. iii., p. 285; Riyâd-us-Shu'arâ, fol. 268^a; Mir'ât-ul-Khayâl, p. 127; Miftâh-ut-Tawârikh, p. 283; Şuhuf-i-Ibrâhîm, fol. 643^b; Nashtar-i-'Ishq, fol. 1147; Majma'-ul-Fuşâhâ, vol. ii., p. 24; Haft Âsmân, p. 111. See also Sprenger, Oude Cat., pp. 112, 113, 528 and 529; Rieu, ii., pp. 667, 738 and 845; W. Pertsch, Berlin Cat., pp. 901–905; G. Flügel, i., 592; J. C. Tornberg, p. 110; J. Aumer, p. 36; Ethé, Bodl. Lib. Cat., Nos. 1051–1054 and No. 1991; Rieu Suppl., No. 310; Rosen, Pers. MSS., pp. 261–263; Blochmann's Â'in-i-Akbarî, vol. i., pp. 569–571; Âtash Kadah, pp. 301–305; Ethé, India Office Lib. Cat., Nos. 1451–1463; Hâj. Khal., vol. iii., p. 259; vol. iv., pp. 253 and 254, and vol. vi., p. 596.

Contents of the Kulliyât:—

I.

fol. 1^b. A collection of prose pieces. The first of these is styled here *رساله نشیه*, agreeing with the prose preface usually styled *رساله نفس نفیس*. See Ethé, India Office Lib. Cat., No. 1452. See also W. Pertsch, Berlin Cat., p. 901; Rosen, Pers. MSS., p. 261; and Ethé, Bodl. Lib. Cat., No. 1053.

Beginning:—

حمدی که از شایستگی مزه از خائبه تعین و تصحیص آمده
اجمال آن در حوصله الخ

These pieces contain for the most part religious and moral counsels which 'Urfî addresses to himself with the words ای نفس. The last but one of these is a letter which the poet wrote on his death-bed describing the state of his mind at the prospect of death. It is headed thus رقعة که در هنگام نزع فر موده "Raq'ah ke dar hengam nazuh far moudah."

II.

fol. 15^b.

مجمع الابکار

MAJMA'-UL-ABKÂR.

A Maṣnawî poem in imitation of Nizâmî's Makhzan-ul-Asrâr. The author of the Haft Âsmân, p. 111, says that the poem is also called مجمع الافکار, Majma'-ul-Afkâr. He further states that it is also known as the Makhzan-ul-Asrâr of 'Urfî, and hence Dr. Sprenger, p. 529, had some justification (in spite of Dr. Ethé, India Office Lib. Cat., No. 1451) in giving the last-mentioned title to the poem.

Beginning:—

بسم الله الرحمن الرحيم

موج نضست ذ بصر قدیم

See Hâj. Khal, vol. v., p. 389; W. Pertsch, Berlin Cat., p. 64, No. 8 c.; Kraft, p. 69.

On comparing with another copy of the Majma'-ul-Abkâr, it is found that about six folios towards the end, containing one hundred and seventy-four lines, are missing. The poem breaks off abruptly with the following line on fol. 58^b:—

همنفسی کرد ز وی جستجو
کاین همه داری ز چه داری بگو

Further, the following subscription (on the top of fol. 59^a) تمام (tām) شد کتاب خسرو و شیرین من کلام... الخ, which suddenly follows the above verse, proves that the Maṣnawî Khusrav-u-Shirin (see the following No.) by the same author, is wanting in this copy. So, there is altogether a lacuna of about twenty-five folios after folio 58.

III.

fol. 59^b. Qasidas in the alphabetical order.Beginning as in Sprenger (*loc. cit.*); Rieu, ii., p. 698; Ethé, Bodl.

Lib. Cat., No. 1053, and Ethé, India Office Lib. Cat., Nos. 1452 and 1453:—

اقبال کرم میگزد ارباب هم را
همت نخورد نشتر اری و نعم را

For special collections of these Qasidas see: W. Pertsch, p. 65, No. 11; p. 696, No. 3, and p. 714, No. 1 in 686. One particular Qasidah, styled همراهان ممامن, is mentioned, *ib.* p. 74, No. 3, and p. 79, No. 3.

IV.

fol. 134^a. Qit'as.

Beginning as in most copies:—

ای دل راهزن که از عرضم
بعضیض لُری فرمتنادی

V.

fol. 145^b. Ĝazals arranged in the alphabetical order.

Beginning as in Sprenger; Rieu, ii., p. 667; Ethé, India Office Lib. Cat., Nos. 1452 and 1454, etc.:—

ای نه فلک زخوشه صنع تو داده
و ز قصر کبریای تو عرض امیانه

Folios (after folio 147^b) containing the last portion of the Ĝazals ending in الف, all the Ĝazals ending in ب, and a few of the first portion ending in ت, are missing. Again, after fol. 216^b some Ĝazals ending in ك and ل are missing.

VI.

fol. 240^b. Rubâ'is.

Beginning:—

رفتم بجهان تا نکرم برک هوم
چوی عسلی دیدم و صد شوچ مگس

The usual initial Rubâ'i beginning with the line—

یارب نفسي ده که ثنا پردازم الخ

is found here on fol. 253^a.

Written in a fine Nasta'liq, within gold and coloured ruled borders, with a fine double-page 'unwān.'

Not dated, apparently 16th century.

No. 254.

fol. 66; lines 14; size $8\frac{1}{4} \times 6\frac{3}{4}$; $5\frac{1}{2} \times 2\frac{1}{2}$.

مجمع الابكار و فرهاد و شيرين

MAJMA'-UL-ABKÂR AND
FARHÂD-U-SHÎRÎN.

The two Maṣnawis, Majma'-ul-Abkâr and the Farhâd-u-Shîrin, of 'Urfî.

I.

fol. 1^b. Majma'-ul-Abkâr.

Beginning as in the preceding copy:—

بسم الله الرحمن الرحيم

II.

fol. 51^a. فرهاد و شيرين, Farhâd-u-Shîrin, or, as it is styled in the preceding No., خسرو و شيرين, Khusrau-u-Shîrin, another Maṣnawi in the metre of Nizâmi's Khusrau-u-Shîrin.

Beginning:—

خداوندا دلم بي نور تنگست
دل من منک و کوه طور منگست

Written in a clear minute Nasta'liq.

Not dated, apparently 18th century.

No. 255.

foll. 128; lines 17; size $8 \times 4\frac{1}{2}$; $5\frac{3}{4} \times 2\frac{1}{2}$.

دیوان عرفی

DÎWÂN-I-'URFÎ.

The diwân of 'Urfî, containing Gâzals and Rubâ'is only.

fol. 1^b. Gâzals in the alphabetical order.

Beginning as in the preceding copy:—

ای نه فلک ز خوشة صنع تو داده الخ

fol. 16^b. Rubâ'is.

Beginning:—

ای زلف عروم شادمانی شب تو

ارابش بزم بیغمی مشرب تو

The usual initial Rubâ'i—

بارب نفسی ده که لانا پردازم الخ

is the second here.

Written in a clear Nasta'liq, within gold and coloured ruled borders.

Not dated, apparently 17th century.

No. 256.

foll. 19; lines (centre column) 24; (marginal column) 26;
size $8\frac{3}{4} \times 5\frac{1}{2}$; 8×4 .

The same.

A smaller copy of 'Urfî's diwân, containing Gâzals and Rubâ'is.

fol. 1^b. Gâzals in the alphabetical order.

Beginning as above:—

ای نه فلک ز خوشة صنع تو داده الخ

fol. 19^a. Rubā'is.

Beginning as in most copies:—

یارب نفسی ده که ثما پردازم الخ

Written in ordinary minute Nasta'liq.

Not dated, 18th century.

No. 257.

fol. 94; lines 17; size 10½ × 7; 9½ × 4½.

The same.

Another collection of 'Urfī's poetical works, containing sixty Qaṣidas, nine Tarkīb-bands, thirty-nine Qiṭ'as, thirty-one Rubā'is, with a Sāqī Nāmah, and a Tarjī'band at the end.

I.

fol. 1^b. Qaṣidas.

Beginning:—

ای متاع درد در بازار جان انداخته
کوهر هر مود در جمیب زیان انداخته

The initial Qaṣidah in copy No. 252, beginning with the line—

اقبال کرم میکزد ارباب هم را الخ

is the second Qaṣidah here.

II.

fol. 75^b. Tarkīb-bands in praise of 'Abd-ur-Rahīm Khān Khānān.

Beginning:—

نوای مدح که منجی دلا مبارک باد
تپور نفست نعمه را مبارک باد

III.

fol. 79^a. Qiṭ'as.

Beginning as usual:—

ای دل راهزن که از عرضم الخ

IV.

fol. 89^b. Rubā'is.

Beginning :—

انم که بمنی عمارت هوش کنم
کر هر دو جهان باده شود نوش کنم

V.

fol. 93^a. Sāqī Nāmah.

Beginning :—

بیا ماقی آن تشنگی را بسج
پس از آرزوی دل ما منج

This Sāqī Nāmah is also noticed in Ethé, India Office Lib. Cat., No. 1453; Ethé, Bodl. Lib. Cat., No. 1052; W. Pertzsch, Berlin Cat., p. 65, and p. 901, No. 4; and Rosen, Pers. MSS., p. 262, No. 5.

VI.

fol. 94^a. A Tarjī'band in praise of Ḥakim Masilī-ud-Dīn Abul Fath.

Beginning as in Rieu, ii., p. 667 :—

آیدم چون دوا شفیق و نقیض
صحت آمیز دوستان مریض

The burden runs thus :—

نام معدوح قافیه ملح است
ملح کوین حکیم ابوالفتح است

The Sāqī Nāmah and the Tarjī'band seem to have been added in a later hand.

This valuable copy contains learned annotations and interlinear glosses throughout.

The subject in each Qasīdah is explained by a heading written in red.

Written in a clear Nasta'liq, within coloured ruled borders, with an ordinary frontispiece at the beginning.

Dated, 14th Rajab, A.H. 1238.

Scribe میتيل پرشاد کایست

No. 258.

foll. 104; lines 15; size $9\frac{3}{4} \times 4\frac{3}{4}$; $7\frac{1}{2} \times 3$.

The same.

Another copy of 'Urfî's diwân, containing Qaṣidas with a few Qit'as and Tarkib-bands at the end.

Written in a fair Nasta'liq, within coloured ruled borders.

Not dated, apparently 18th century.

No. 259.

foll. 69; lines 15; size $8\frac{1}{2} \times 4\frac{3}{4}$; $6\frac{1}{4} \times 3\frac{1}{4}$.

شرح قصاید عرفی

SHARH-I-QASÂ'ID-I-'URFÎ.

A Persian commentary on difficult verses in forty select Qaṣidas of 'Urfî, by Mullâ Abul Barakât Munir of Lâhûr.

ملا ابو البرکات معروف به منیر لاهوری بن ملا عبد العجید الملٹانی was, according to the authors of the *Khulâsat-ul-Afkâr*, *Makhzan-ul-Ğarâ'ib*, and other works, the son of Mullâ 'Abd-ul-Majid of Multân. The author of the *Khulâsat-ul-Kalâm*, who fixes the date of Munir's birth in A.H. 1019 = A.D. 1610, says that he was the son of Mullâ 'Abd-ul-Jalil (probably a mistake for 'Abd-ul-Majid), son of Abû Ishâq of Lâhûr, and that Munir's father, who was well versed in penmanship, was engaged in writing out the well-known work *Akbar Nâmah*. Munir at first entered the service of Sayf Khân Mirzâ Sâfi as a *Munshi*, who was at first a *Şâbahdar* of Ilâhiabâd, and later on died as governor of Bengal in A.H. 1049 = A.D. 1639. Munir subsequently attached himself to I'tiqâd Khân, the son of the celebrated I'timâd-ud-Daulah. He was an intimate friend of the celebrated Muhammad Sâlih Kanbû, the author of the well-known history *عمل صالح* (composed in A.H. 1070).

Besides being skilled in poetry, Munir was greatly distinguished for his refined prose style. Collections of his letters, known as

نگارستان میر، الشاء میر and نوباده and most of which Munir composed in the name of the above-named Sayf Khân, are noticed in Ethé, India Office Lib. Cat., Nos. 2078–2087. He also wrote a preface to his friend Muhammād Salīh Kanbū's letters, known as بیهار مخفی. (See Ethé, India Office Lib. Cat., Nos. 2090–2092, and Rieu, i., pp. 263 and 398.)

Munir is also said to have left several Maṣnawis, one of which entitled, چار گوهر ; or, "the Four Pearls," is divided into four sections, viz. :—

آب ورنگ — در تعریف باخات اکبر آباد (1)
 ماز و برگ — در متابیش برگ تمیول و غیره (2)
 نور و صفا — در متابیش حوض و مسجد (3)
 درد و الم — در بیان عشق (4)

The author of the *Khulásat-ul-Kalám* names a Maṣnawi, مظہر کل, which he says was composed by Munir while he was in attendance on Sayf Khân in Bengal. According to Ārzū, Munir has also left a treatise entitled, کار نامہ, in which he has criticised the poems of 'Urfī, Zulälti, Tâlib, and Zahūri. The same Ārzū, supported by a few other writers, asserts that Munir, in one of his works, himself says that he has left about one hundred thousand verses. The Kulliyât of Munir is said to have been prefaced by the celebrated Mirzâ Jalâl Tabâtabâ'i of Isfahân, who came to India in A.H. 1044 = A.D. 1634, and was appointed by Shâh Jahân among his court chroniclers.

Munir died in the prime of his life in Akbarâbâd on the 7th of Rajab, A.H. 1054 = A.D. 1644. According to some, his remains were taken to Lâhûr and interred there.

For notices of Munir's life see: *Riyâd-us-Shu'arâ*, fol. 406*; *Majma'un-Nafâ'is*, vol. ii., fol. 456*; *Khulásat-ul-Afkâr*, fol. 191*; *Khulásat-ul-Kalám*, vol. ii., fol. 287*; *Makhzan-ul-Ğara'ib*, fol. 828*; *Nashtar-i-Ishq*, p. 1596; *Yad-i-Baydâ*, fol. 212*; see also Beale's Oriental Biographical Dictionary, p. 279, etc.

Contents of the MS. :—

fol. 1^b. A preface by some unknown author. Beginning:—

فیض آفرینی سپاس که رشتہ جان مخفی را با تار نشیں مخفی
 منجان پیوند کرده الٰع

The anonymous author of this preface tells us that Munir wrote this commentary at the request of some of his friends, but before he could finish it he departed for the next world. He further states that Munir also left some of his previous compositions incomplete, and that it

was twenty-two years after the death of *Munir* that, one night in the month of *Ramadân*, one of his *Khâdîms* came from *Burhânpur* and gave to the author of the preface this fragment of the commentary.

fol. 5^a. Beginning of the commentary :—

ای متاع در در بازار جان انداخته الح یعنی زبان را سرمایه
سود کرد اینیده الح

The meanings of phrases and words are not given separately, but the explanations of the sense of whole passages are very learned.

The copy ends with the commentary on the following lines :—

در حريم روضه ارکان کجا از بلک نهال الح یعنی اگر طبع
بهار آفرین تو رنگ امیز الح

Other commentaries on 'Urfî are: (1) *Miftâh-un-Nukât*, a commentary on difficult verses in thirty select *Qâsidâs* of the poet, by *Mirzâ Jân*, compiled in A.H. 1073 = A.D. 1662; see Sprenger, Oude Cat., p. 530, and Rieu, ii., p. 668. (2) *Nigâr Nâma-i-Fayd*, compiled in A.H. 1111 = A.D. 1699 by *Muhammad Shâfi' bin Shâh Muhammad Darwîsh*; see Sprenger, Oude Cat., p. 529. (3) By *Maulâvî Muhammad Wajih*, compiled by *Maulâvî Quṭb-ud-Dîn* in A.H. 1101; see Sprenger, *loc. cit.*; and (4) by *Mullâ Sa'd Ullâ*, Sprenger, *loc. cit.*

Five different Turkish commentaries are noticed in G. Flügel, i., pp. 594 and 595; the *Qâsidâs* have been printed in Calcutta, A.H. 1254, with a commentary by *Aḥmad bin 'Abd-ur-Rahîm* (see below); and with some *Qiṭ'as* and *Tarjîl*s in Lucknow.

Another commentary and a *diwân* of 'Urfî also appeared in Lucknow in 1880. An English translation of selected *Qâsidâs* of the poet was published in Calcutta in 1887.

This copy is written in a firm *Nasta'lîq* hand.

The colophon is dated, *Ahmadâbâd*, the 21st of *Jumâdâ I*, the seventh year of *Muhammad Shâh's* reign.

Scribe الله خلیفه هدایت

No. 260.

foll. 155; lines 17; size 10 x 7; 7 x 4.

شرح قصاید عرفی

SHARH-I-QASÂ'ID-I-'URFÎ.

Another copy of a commentary on difficult verses in forty-six select Qasidas of 'Urfî, by Ahmad bin 'Abd-ur-Rahîm Shâfi'î, احمد بن عبد الرحيم شفوي، written in 1254 A.H.

Beginning with a short preface:—

میامن بمقیامن و ثبایت لی نهایت مر مسلطانی را مزد الح

The commentator, a very modern writer, observes in the preface that he wrote this commentary at the request of some of his friends. Towards the end he tells us that he has arranged the Qasidas according to a copy which was written in Shiraz.

The commentary itself begins on fol. 3^a with the usual initial line:—

ای معاع در در بازار جان اندادخته الح

Clear explanations of verses are given. Rare words and difficult phrases are explained separately throughout. Allusions and grammatical uses of words are also given.

The following note on a fly-leaf says that this MS. was copied from a copy printed in Calcutta, A.H. 1254:—

کتاب هذا مسمی بشرح قصاید عرفی نوشته از چهاره کلکته

foll. 1^b-2^a. Index of the headings of the Qasidas commented upon.
The last folio contains a list of the errata.

Dated, Rajab, A.H. 1254.

Written in ordinary Nasta'liq.

No. 261.

foll. 461; lines 14; size $11\frac{1}{4} \times 6\frac{1}{2}$; $8\frac{1}{2} \times 4$.

دیوان فیضی

DÎWÂN-I-FAYDÎ.

A very large copy of the lyrical poems of Shaykh Faydî.

شیخ ابو الفیض فیاضی بن شیخ مبارک ناگوری, with the double poetical title of Faydî and Fayyâdî, was born at Âgrah on the 1st of Sha'bân, A.H. 954 = 16th September, A.D. 1547. The family to which Faydî belonged traced its descent from an Arab Shaykh of Yaman, who lived in Sindh in the ninth century of the Muhammadan era. In the beginning of the tenth century Shaykh Khidr, the then head of the family, journeyed to Hindûstân and after many wanderings settled at Nâgûr, north-west of Ajmir, where he secured the friendship of Mir Sayyid Yahyâ of Bukhârâ. In A.H. 911 = A.D. 1505, after the death of several children, a son was born to Shaykh Khidr, to whom he gave the name Mubârak. At an early age Mubârak found the opportunity of moulding and improving his character in the learned society of one Shaykh 'Atâ, شیخ عطان, who had come to Nâgûr in the reign of Sikandar Shâh Lodi (A.H. 894-923 = A.D. 1488-1517). Shaykh Mubârak, after the death of his mother, went to Ahmadâbâd in Gujarat, where he prosecuted his studies and made acquaintance with several distinguished personages, such as Shaykh Abul Faâl of Kâzârûn, Shaykh 'Umar of Tattah, and Shaykh Yûsuf. He subsequently settled on the 6th of Muâharram, A.H. 950 = A.D. 1543, on the left bank of the Jamnâ, opposite Âgrah, near the Chahâr Bâg Villa, which was built by Bâbar. This place was later called Hasht Bihišt, or the Bâg-i-Nûrafshân, and is now known as Râm Bâg. It was here that Shaykh Mubârak's eldest son, Shaykh Faydî, was born. Faydî's brother, Abul Faâl 'Allâmi, the celebrated prime minister of Akbar and the author of the Akbar Nâmah, Â'in-i-Akbarî, Maktûbât-i-'Allâmi, Ruq'ât-i-Shaykh Abul Faâl, 'Iyâr-i-Dânish, etc.,* was also born here on the 6th of Muâharram, A.H. 958 = 14th

* According to some, Abul Faâl also wrote a Risâla-i-Munâjât; a Jâmi'-ul-Lugat, and a Kashkûl. He also wrote two commentaries, one on the *الكرمي*, *أ&T*, and another on the *مصور الفاتحه*, both of which he presented to Akbar. He also took a great part in the compilation of the *Târikh-i-Alfi*.

January, A.D. 1551. He was killed by Jahāngīr's order on Friday, the 4th Rabi' I, A.H. 1011 = 12th August, A.D. 1602. Shaykh Mubārak, who died at Lāhūr on Sunday, the 17th Dilqā'd, A.H. 1001 = 4th September, A.D. 1593, was a man of comprehensive learning. He was well versed in prosody, had a complete knowledge of religious lore and was a perfect master of mystic philosophy. He wrote a big commentary on the Qur'ān in four volumes, which he called *Manba'-ul-'Uyūn*, منبع العيون, and another work of the title of *Jawāmi'-ul-Kilām*, جواجم الكلم.

Faydī, as he grew up, displayed unusual gifts. He received from his father a sound education in all branches of learning and soon established his reputation as a poet and scholar. One day Shaykh Mubārak took Faydī to 'Abd-un-Nabi, the then Sadr-i-Jahān, and begged a grant of one hundred bighas of land. But both the father and the son, on account of their unorthodox doctrines, were turned out of the audience-hall with scorn and insult. Faydī's literary fame had already reached the ears of Akbar, and in A.H. 975 = A.D. 1567, when this emperor was besieging the fort of Chitor, he summoned Faydī, then barely twenty years old. The Sunni 'Ulamās, who were Faydī's mortal enemies, interpreted the imperial order as a citation for defence and persuaded the governor to set a guard over the dwelling of Shaykh Mubārak. The Mugal soldiers tormented and ill-treated the Shaykh, who happened to be alone in the house. Shaykh Faydī was absent just then, and on his return was arrested and carried off to Chitor by the troopers. Faydī, of course, was greatly dismayed by this ominous event, but to his unexpected relief he got a most favourable reception from Akbar, to whom he was presented by 'Aziz Khān Kokah. Shortly afterwards Faydī was attached to the imperial court as teacher in the higher branches of literature to the princes—a fact which speaks of the great confidence which the emperor placed in the young scholar. Faydī had no difficulty in gaining the lasting friendship of Akbar. Besides being distinguished for his literary attainments, his services in other departments secured fresh distinctions for him. He enjoyed the personal friendship of Akbar at Fathpūr Sikri, and occasionally accompanied the emperor on his expeditions. In A.H. 989 = A.D. 1581 he was appointed the Sadr of Āgrah, Kālpī and Kalinjar, and in A.H. 1000 = A.D. 1591 was sent on an embassy to Rājah 'Ali of the Deccan. Although a commander of only Four Hundred, he had greater influence than most of the higher officials. Notwithstanding the hostile attitude of the 'Ulamās, who had very great influence with the government, Faydī in A.H. 981 = A.D. 1574 admitted into court his brother Abul Fa'il, who, as we know, rose to be the prime minister of Akbar, and took an important part in crushing the power of the 'Ulamās and in alienating the emperor's mind from Islām.

The celebrated historian Badā'unī, a pupil of Shaykh Mubārak, lived

in the company of Faydī for forty years, and once, when the said historian was in temporary disgrace at court, Faydī (then in Ahmadābād), on the 10th of Jamādī I., A.H. 1000 = A.D. 1591, wrote a letter (quoted in Bādā'uni, vol. iii., p. 303) to Akbar, in which the poet spoke highly of Bādā'uni and earnestly begged the emperor to deal mercifully with the learned historian. Bādā'uni frankly admits the good treatment he received at the hands of Faydī, but, bitterly condemning the foul part which Faydī played in weakening the power of the 'Ulamās and in leading the emperor's mind away from Islām, the said historian, on the plea of the good of the faith being stronger than other claims, كه حق دین و حفظ عهد آن بالا تراز همه حقوق است, not only exposes Faydī's faults but openly heaps insults on the poet, with the bitterest hatred.

The scene of the poet's death, as described by this historian, is calculated to excite loathing. Faydī's contemporary biographers, such as the authors of the *Tabaqāt-i-Akbarī*, *Māśir-i-Rahimī*, *'Urafāt*, *Haft Iqlīm*, and several others, speak highly of his wonderful poetical genius; while Bādā'uni remarks that, although Faydī spent full forty years in composing poems, numbering above twenty thousand verses, and sent his compositions, at great expense, to his friends, yet, not even one of his verses was approved by the public. This remark of the historian, though a little exaggerated, is partly true, as we know that Faydī, on account of his heretical doctrines, is generally looked down upon by the Muhammadan public of India, and his works do not enjoy the popularity which their literary merits deserve.

Faydī may have taken a vigorous part with his father (*Shaykh Mubārak*) and brother (*Abul Fadl*) in crushing the power of the Sunni 'Ulamās and in planning and adopting subtle measures for leading Akbar's mind away from Islām, but it cannot be denied that he was one of the most voluminous writers that India has produced, and that in literary merit he stands second only to the celebrated Amir *Khusrau* of Dihli, (*d. A.H. 725 = A.D. 1324*), among all the Indo-Persian poets.

During the reigns of the Timuride sovereigns of India, four poets were honoured with the title of ملک الشعرا (king of poets), viz. *Gazālī* of Mashhad, who died in A.H. 980 = A.D. 1572; Faydī (both of Akbar's time); *Talib-i-Āmulī* (*d. A.H. 1035 = A.D. 1625*) in Jahāngir's time; and *Talib-i-Kalim* (*d. A.H. 1062 = A.D. 1651*) in *Shāh Jahān*'s reign; but the second stands unrivalled. Although Akbar, an illiterate prince according to all the evidence we possess, had little inclination towards poetry, yet, on account of his constant association and conversation with distinguished scholars and eminent poets, he could appreciate the comprehensive learning of Faydī, and towards the end of A.H. 997 = A.D. 1588 deservedly honoured him with the title of ملک الشعرا. Faydī was a profound scholar in the Arabic, Persian,

and Sanskrit literatures, and stood unrivalled in his age in theology history, philology, philosophy, medicine, and letter-writing, while his high poetical compositions afford a further proof of the versatility of his genius. Besides translating several Sanskrit works in poetry and philosophy, he made a Persian version of Bhāskarāchāryā's Bijāganita and Līlāwati, the two well-known Sanskrit works on Algebra. Faydī's famous commentary on the Qur'ān, entitled Sawaṭī'ul-Ilhām، موطئ الالهام

موارد الكلم، and his Mawārid-ul-Kilam، موارد الكلم (the full title of the work is Mawārid-ul-Kilam wa Silk-u-Durar-il-Hikam. Brockl., vol. ii., p. 417, wrongly reads Mawārid-ul-Kalām), both of which consist of only those letters which do not contain diacritical points, sufficiently speaks of his peculiar genius and extreme ingenuity. In A.H. 993 = A.D. 1585 he planned a Khamsah, consisting of the following five poems, in imitation of the Khamsah of Nizāmī, but did not live to carry it out.

(1) *Markaz-i-Adwār*, مرکز ادوار, in imitation of Nizāmī's *Makhzan-ul-Asrār*, was to consist of 3,000 verses. Faydī composed it in the fortieth year of his age (A.H. 993 = A.D. 1585); and two years after his death his brother Abul Fadl collected the stray leaves of the poem. It is mentioned in Leyden Cat., vol. ii., p. 122, and Sprenger, Oude Cat., p. 401. (2) *Sulaymān-u-Bilqis*, in imitation of *Khusrau-u-Shirīn*, was to consist of 4,000 verses. (3) *Nal Daman* (*see below*). (4) *Haft Kishwar*; and (5) *Akbar Nāmah*, each of 5,000 verses, in imitation of the *Haft Paykar* and the *Sikandar Nāmah*. Except *Nal Daman*, the other poems of the *Khamsah* were left incomplete. Extracts from these poems are given in the *Akbar Nāmah*, vol. iii., pp. 674–696.

The author of the *Riyād-us-Shu'arā* says that Faydī was a pupil of Khwājah Husayn Sanā'i Mashhadī, who died in A.H. 996 = A.D. 1587 (see No. 249 above); but Faydī's contemporary biographers do not make any such statement. Faydī is said to have been the author of one hundred and one books, and his verses are estimated by Abul Fadl at fifty thousand, but Bādī'unī estimates them only at twenty thousand. The same Bādī'unī tells us that Faydī left a library of 4,600 books (but according to Blochmann, 4,300 books), most of which were authors' autographs or at least copied by their contemporaries, and that after the death of Faydī these books were transferred to the imperial library, after being catalogued in three different sections. The first consisted of poetry, medicine, astrology, and music; the second, philosophy, Sufism, astronomy, and geometry; and the third consisted of commentaries, traditions, theology, and law. For forty years the poet employed the poetical title of Faydī, which he subsequently changed to *Fayyādī*, in imitation of his brother's *Takhallus* 'Allāmī, but only a month or two before his death. To the change of his title the poet refers thus in his *Nal Daman* :—

ذین بیش که مکه ام سخن بود
 فیضی رقم نگین من بود
 اکنون که هدم بعض مرثاض
 فیاضیم از محیط فیاض

Faydi suffered from asthma, and died on the 10th of Šafar, A.H. 1004 = 15th October, A.D. 1595. In the middle of the night on which Faydi died, Akbar took Hakim Gilâni and went to see the poet. The emperor addressed the poet several times, but getting no reply he was overwhelmed with grief, so much so that he cast his turban on the ground. The *târikh* of the poet's death is **فیاض عجم**. Bâdâ'uni, with his usual hatred of Faydi, gives several abusive chronograms of the poet's death, e.g., **قاعدۃ العاد شکست**, **بود فیضی ملصدی**, **خالد فی النار**, etc., etc. Besides Abul Faḍl, Faydi had four brothers, viz., Shaykh Abul Barakât, Shaykh Abul Khayr, Shaykh Abul Makârim, from one mother, and Shaykh Abû Turâb by a different mother.

For notices on the poet's life and his works see, besides the references given above, Blochmann, *Ā'in-i-Akbarî*, pp. 490 and 548; Bâdâ'uni, vol. ii., pp. 405–406, vol. iii., pp. 299–310, etc.; Rieu, ii., pp. 450 and 670; Ouseley Biographical notices, pp. 171–175; Ethé, Bodl. Lib. Cat., Nos. 1057–1062 and 1992; Ethé, India Office Lib. Cat., Nos. 1464–1479, etc.; Elliot's Biographical Index, i., p. 255; Journal, Asiatic Society, Bengal, 1869, pp. 137, 142; Sprenger, Oude Cat., pp. 62, 127, and 401–402. See also Rosen, Persian MSS., p. 263; J. Aumer, p. 37; W. Pertsch, Berlin Cat., p. 906, etc., etc.

Contents of the *diwân* :—

I.

fol. 1^b. Author's preface in prose. It begins with three bayts, the first of which runs thus:—

بسم الله الرحمن الرحيم
 كنج ازل رامست طلسن قدیم

It should be observed that Faydi's *Markaz-i-Adwâr* (mentioned above) begins with the above line.

After the bayts the preface runs thus:—

صلی الله علیه و الہ و عترته مدارج مرقات علمه و جواهر
 مرات فطرتہ الح

In this preface Faydi tells us how he entered the Court of Akbar, was appointed tutor to the princes and received the title of **ملک الشعرا**.

He further states that the *dīwān* consists of twelve thousand bayts (Dr. Rieu's copy gives nine thousand verses). The preface ends with a *Qit'ah* and three *Ruba'i*s.

II.

fol. 5^b. *Qasidas* without any order.

Beginning as in most copies:—

بِأَزْلِي الظَّهُورِ بِأَبْدِي الْفَخَاءِ
نُورُكَ فُوقَ النَّظَرِ حَسَنَكَ فُوقَ الشَّفَاءِ

fol. 98^a. *Tarkib-bands*.

Beginning:—

صَاقِيَا مِي دَه كَه رَلَكَ امِيزَ شَدَ بَادَ بَهَارَ
لَالَّهَ بَا رِيعَانَ بِرَامَدَ كَلَ بَه نَسَرَيِنَ كَهَتَ يَارَ

fol. 102^a. *Tarji'-bands*.

Beginning:—

الصَّبُوحُ أَيُّ امِيرُ خَوَابِ خَمَارٍ
الصَّبُوحُ أَيُّ حَرِيفُ بَادَه كَسَارٍ

fol. 103^b. *Mariši* on Amir Fath Ulla Shirazi, Abul Fath Gilani, Shaykh Hasan Kälpi, Shaykh Mubarak (Faydi's father), and several others.

Beginning of the first *Marşıyah*:—

ایزد که ماخت عقل تو کنجیمه نهان
می و دو قفل ماند ترا بر در زبان

III.

fol. 122^b. *Gazals* in the alphabetical order.

Beginning:—

مَسْتَانَه مَصْنُ مَيْرَمَدَ اَرْ دَلَ بَلَبَ ما
عَمَقَسَتَ كَه بَرَ بَسَه زَيَانَ اَدَبَ ما

The last *Gazal* on fol. 330^a can be read in four different metres, viz.:—

- (1) مَفْتَعلَنْ مَفْتَعلَنْ فَاعْلَنْ
- (2) فَاعْلَاتَنْ فَعَلَاتَنْ فَعَلنْ
- (3) فَاعَلَاتَنْ فَاعَلَاتَنْ فَاعْلَنْ
- (4) فَاعَلَاتَنْ مَشَاعَلَنْ فَعَلنْ

The Gazal begins thus:—

ای خم ابروی تو تیغ قضا
حلقه گیسوی تو دام بلا

IV.

fol. 331^a. Qit'as, nine in number. Some of these Qit'as are in praise of the author's works Sawāti'-ul-Ilhām, and the Mawārid-ul-Kilām, موارد الكلم. The first four consists entirely of words without diacritical points.

Beginning of the first Qit'ah:—

الحمد لعلهم الكلام الصاعد
وهو المصود أولاً و العاًم

Space for a Qit'ah on fol. 346^a is left blank.

V.

fol. 350^b. Chronograms.

Beginning:—

الله الحمد كه این معبد اسلام که هست الح

The following headings indicate the events on which the chronograms were written:—

تاریخ فوت ملا عالم کابلی	تاریخ ایام علم
تاریخ عقد قرہ العین سلطنت	تاریخ مرقع پادشاهی
تاریخ ولادت شاه مراد	تاریخ فوت مولانا غزالی
تاریخ فتح صوبه گجرات	تاریخ فتح ریشهبو
تاریخ مجموعه دالش	تاریخ حوض پادشاهی
تاریخ بیاض	تاریخ مسجد پادشاهی
تاریخ خانقاہ پادشاهی	تاریخ رحلت والد بزرگوار
تاریخ مواتع الالهام	تاریخ فوت برادر مغفور
تاریخ جلومن حضرت شاهنشاهی	تاریخ فوت صبوحی
تاریخ فوت ملک عاصم کاهی	تاریخ فوت شیخ کپور مجذوب

There are altogether twenty-two Qit'as, but the headings of two Qit'as are omitted.

fol. 363^a. مطلعیات or "Initial verses."

Beginning:—

بسم الله اي قلم ز شکاف مخفی کشنا
رضی بربز در رقم حرف کبریا

fol. 376^a. معهیات, or "Riddles" on the ninety-nine holy names of God. The following first one is on the word **الله**:—

طالب حق در حريم بارگاه
یافت جای خود نشست از لا الله

Most of these riddles are on the names of several contemporary persons.

VI.

Rubā'is, about two hundred and eighty in number.

Beginning:—

الله اکبر زهی خدای متعال
خورشید جمالش این از بیم ذوال

VII.

Another series of Rubā'is, containing a greater number than the preceding and consisting of those Rubā'is which the poet extemporized in the presence of Akbar, beginning with a short prose preface which runs thus:—

این نکته چندیست از ذره خاک نور پاک عرض نیازیست از
قطره بجانب دریا ان

The first Rubā'i begins thus:—

شاهی که یعقل ذو فنون خواییمش
در راه خدای رهیمون خواییمش

This splendid copy of Faydi's diwān, with an index at the beginning, is written in a beautiful Nasta'liq, within gold borders. The first two

pages at the beginning of each part are luxuriously adorned, and the frontispieces richly illuminated with minute floral designs.

The colophon says that the MS. was written by the order of Nawâb Shir Jang Bahâdur at Shâhjahanâbâd, on the 12th Rajab, in the thirty-first year of Muhammad Shâh's reign.

Scribe محمد حسین

No. 262.

fol. 27; lines 14; size $8\frac{1}{2} \times 5\frac{1}{2}$; 6 x 3.

The same.

A very small copy of Faydi's diwân, containing the Gazals in the alphabetical order, Muqâta'ât and a few Rubâ'is.

Contents:—

fol. 1^b. Gazals.

Beginning:—

خیز و دریوره اقبال کن از حضرت ما
که کم از هچ میاهی نبود همت ما

fol. 20^b. Blank.

fol. 21^a. Muqâta'ât.

Beginning:—

بومستان خیال فیضی را

از نم فیض تازه و تر بین

fol. 22^b. Rubâ'is.

Beginning:—

آن روز که مهد هشت طارم بستند

وین هزده هزار لش عالم بستند

وala گهر عصر شاهنشاهی

در نور پافتاب توام بستند

Written in an ordinary clear Nasta'liq, within gold and coloured ruled borders.

The last folio, which seems to have been substituted in a later hand, contains a colophon (probably a copy of the original) dated the 21st Rajab, A.H. 1103.

Scribe محمد مهدی فرمان نویس

No. 263.

fol. 143; lines 14; size $10\frac{3}{4} \times 6\frac{3}{4}$; $6\frac{3}{4} \times 3$.

نل و دمن

NAL-U-DAMAN.

Faydī's famous Maṣnawī, better known as Nal-Daman, in imitation of Nizāmī's Laylā-u-Majnūn.

It is a free Persian adaptation of the episode of Nala and Damayanti in the Mahābhārata. Regarding the origin of the poem Firishtah, vol. i., p. 325, gives us the following account:—

در کتب هند که پیش ازین به پنجهزار مال تصنیف شده
مستور است که قدمیم الایام شهر بیدر بای تخت رایان دکن بود
..... و راجه بهیم میں که بغایت شجاع و دانا و عادل و
سخی بود از رایان مشهور شهر بیدر است و راجه نل هاد مالوهی
خایله بر دختر راجه بهیم میں که دمن نام داشت عاشق شده
قصه عاشقی و معفوی ایشان در هندوستان مشهور است و
شیخ فیض شاعر بموجب حکم جلال الدین محمد اکبر پادشاه
داستان ایشان را به نظم در آورده آنرا نل و دمن نام کرد —

This is the third poem of Faydī's Khamsah which the poet had planned in A.H. 993 = A.D. 1585, but did not live to carry out.

Beginning of the poem:—

ای در تک و بیوی نوز آخار
حقای نظر بلند پرواز

Abul Fadl, in his Akbar Nāmah, vol. iii., pp. 661-662, says that in the thirty-ninth year of the reign Akbar asked Faydī to complete the Khamsah, or the five poems to each of which he had already written an introduction, and pressed the poet particularly to finish the Nal-Daman first of all. Faydī thus, in the forty-ninth year of his age, completed the book in the short space of four months and presented it to the emperor, with a few *ashrafis*, in A.H. 1003 = A.D. 1594.

In the epilogue the poet himself says that he completed the poem at the age of forty-nine, in the thirty-ninth year of the emperor's reign, i.e., A.H. 1003.

اکنون که چل و نیم درین دیر
هفتاد و دو سیعه کردام میر . . .
دید این بست کارکاه آذر
پیراستکی بهاد آذر
سی و نیم از جلوس شاهی
تاریخ مجدد الاهی
چون سال عرب شمار کردم
الف و مه الف بکار بردم

Dr. Rieu, p. 670^b, probably following Abul Fadl (*loc. cit.*), says that the poem consists of 4,000 verses; but in the following verses the poet himself says that in giving the round number (4,000) he has left over the odd number. So Badā'uni, vol. ii., p. 396, who calculates the number at 4,200 odd, seems to be more precise:—

این چار هزار کوهر ناب
کانگیچه ام با تهیں آب
پیذیر که آب کوهر تست
از په نثار افسر تست
کر بیشتری نثار کردم
بی کسر در و شمار کردم

Of all the works of Faydi the Nal-Daman has gained the widest popularity. Even Badā'uni, who bears a bitter hatred to the poet, admits that, after the death of Amir Khusrau, no poet in India, for the last three hundred years, has composed a Maṣnawi like the Nal-Daman.

والحق مشوئی مت که درین میصد مال مثل آن بعد از میر
خسرو شاید در هند کسی دیگر نگفته باشد

Lithographed in Calcutta, 1831; Lucknow, A.H. 1263; a part of the Maṣnawi is printed in Spiegel's Chrestomathia Persica, Leipzig, 1846, pp. 131-150.

Copies of the poem are mentioned in Rieu, ii., p. 670; W. Pertsch, Berlin Cat., p. 905; Sprenger, Oude Cat., p. 402; J. Auner, p. 38; A. F. Mehren, p. 42; Ethé, Bodl. Lib. Cat., No. 1057, etc.; Ethé, India Office Lib. Cat., Nos. 1468-1478; Hāj. Khal., vol. vi., p. 384, etc., etc.

Written in an ordinary Nasta'liq, within coloured borders, with occasional word-meanings. The original folios are mounted on new margins.

In the colophon, dated 12th Rajab, A.H. 1111, we are told that the present MS. was copied from a copy which was transcribed from an autograph copy.

No. 264.

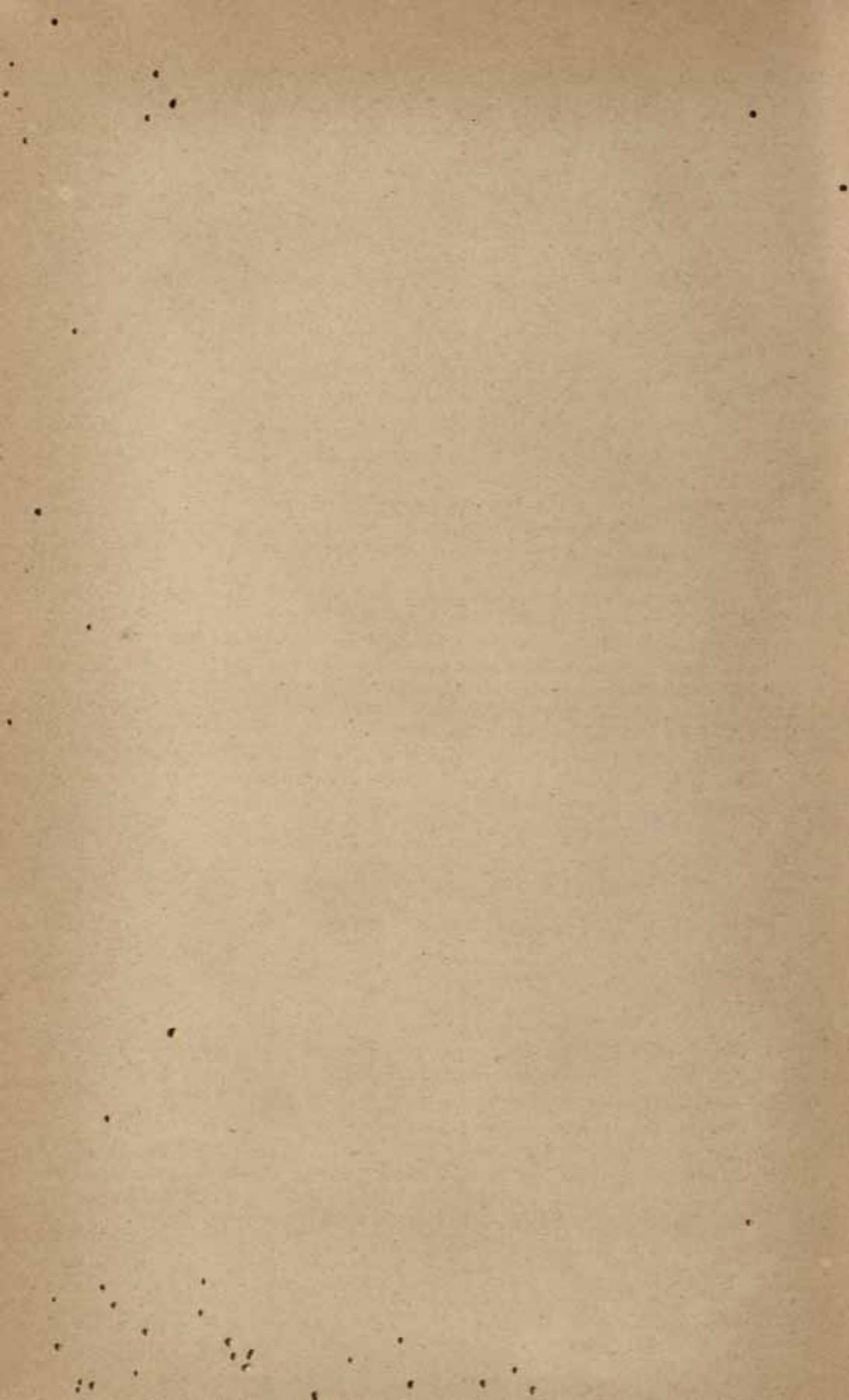
foll. 137; lines 15; size $6\frac{1}{4} \times 3\frac{1}{2}$; $5 \times 2\frac{1}{2}$.

The same.

Another copy of Faydi's Nal-Daman.

Beginning as usual.

Written in minute Nasta'liq, within gold-ruled borders.
Not dated, apparently 18th century.



APPENDIX.

In view of the interest attaching to the valuable copy of Mirzâ Kâmrân's diwân, noticed in the present volume, it has been judged fitting to give a brief sketch of his political and literary activities in the form of an appendix—such a sketch having no proper place in the body of the Catalogue.

Regarding Mirzâ Kâmrân, though there is very little evidence of his being an Arabic scholar, there is not the least doubt that he was an accomplished scholar in both Persian and Turki, and he at the same time possessed an extraordinary genius for poetical composition. The sublimity of his ideas, the harmonious flow of his style, and the delicacy of his poetic imagination give him a high position in the Persian Parnassus. After the death of Bâbar, Kâmrân received Kâbul, Qandhâr and the Punjab as Jâgir from Humâyûn, with whom he lived in peace and to whom as a token of gratitude he occasionally sent panegyric poems. One of these poems, beginning with the line:—

حسن تو د مبدم افزون بادا
طالعت فرخ و میمون بادا

and ending:—

کامران تا که چهار امس است بقا
خسرو دهر همایون بادا

found on fol. 1^b of the diwân is quoted in the Akbar Nâmah, vol. i., p. 125. The author of the Haft Iqlîm says that Humâyûn was so pleased with the above Ghazal that he gave the district of حصار خیروزه, Bişâr-i-Firuzah, as a reward to Kâmrân (see also Mir'ât-ul-Âlam, fol. 465). The prince was also wonderfully skilful in extemporizing verses suitable to occasions. When, after his flight from Humâyûn, he went to take shelter under Salim Shâh, that chief treated the prince like a menial and taunted him sarcastically. One day,

when Salim Shâh asked Kâmrân for a verse, the prince extemporized thus:—

گردش گردون گردان گردانلارا گرد کرد
بر سر اهل تمیزان ناقصانلارا مرد کرد

See Badâ'uni i., p. 390.

On another occasion, when Salim Shâh put Kâmrân's knowledge to the test by repeating three couplets of different poets, the prince, to the astonishment of the chief, replied that the first couplet was the composition of a Mugal of 'Irâq; the second, of a poet of India; and the third, of an Afgân poet. See Elliot's Hist. of India, vol. iv., p. 498. Kâmrân was also endowed with a wonderful memory and could cite verses to suit circumstances on the spur of the moment.

When his eyes were put out he entreated Humâyûn, through Mun'im Khân, to grant him the services of Beg Mulûk (a favourite of the prince). When Beg Mulûk was sent by Humâyûn, Kâmrân placed on his eyes both the hands of his favourite, and mournfully recited the following verse:—

هر چند که چشم بروخت پرده کشید است
بینامست بچشمی که بسی روی تو دید است

See Akbar Nâmâh, vol. i., p. 329.

Again, on the eve of his departure for Mecca, when his brother Humâyûn came to bid him farewell, after showing due reverence to the emperor, he humbly repeated this verse:—

کلاه گوشہ درویش برغلک ماید
که مایه همچو تو شاهی فگند بر سر او

and then again he recited:—

بر جانم از تو هر چه رسید جای مت است
گر ناونک چفا مت و گر خنجر مت

See Akbar Nâmâh, vol. i., p. 330.

From a scored-out passage (not to be found anywhere else) on p. 319 of the unique and valuable Bilgrâmi MS., which seems to be a *brouillon* or rough draft of the first volume of the Akbar Nâmâh, and which shows the original condition of this well-known history of

Abul Faḍl, it will be seen that Kāmrān, when he was delivered up by Sultān Ādam, addressed an ode to the emperor Humāyūn. See Journ. Roy. As. Soc., January, 1903, pp. 115–122, where this valuable Bilgrāmī MS. is mentioned.

Kāmrān was a constant source of danger to the government, and spent almost his whole life in raising disturbances. The events of his life have been copiously dealt with by the historians of India but in a scattered form. I therefore give a summary of the whole history of his life.

On the death of Mirzā Khān, son of Sultān Mahmūd Mirzā, Bābar placed Humāyūn on the throne of Badakhshān, where he reigned from A.H. 926–935 = A.D. 1519–1528. When Bābar subdued Hindūstān, he recalled Humāyūn in A.H. 935 = A.D. 1528, and left Kāmrān Mirzā in Qandhār. On hearing the news of Bābar's death (A.H. 937 = A.D. 1530), Kāmrān left in his place his brother Mirzā 'Askari, and set off for India to get hold of Lāhūr. After playing some tricks upon Mir Yūnus, the governor of Lāhūr, Kāmrān took possession of the city and appointed his own men over the Parganas of the Punjāb. He assured Humāyūn that he was doing everything with a good motive, and the emperor in return recognized him as the governor of Kābul, Qandhār, and the Punjāb. Being suspicious of 'Askari, Kāmrān removed him from the government of Qandhār and gave it to Khwājah Kalān Beg, one of the best and most faithful generals of the emperor Bābar. Now Sām Mirzā (whose well-known work, the *Tuhfa-i-Sāmi*, has been often referred to in this catalogue), son of Shāh Ismā'il Ṣafawi, marched against Qandhār and besieged the fort persistently for eight months. Kāmrān then marched to Qandhār, and after defeating Sām Mirzā (who went to 'Irāq) returned to Lāhūr. Shāh Tahmāsp now marched against Khwājah Kalān Beg with an overwhelming force to avenge his brother, Sām Mirzā; and the Khwājah, who had sustained a siege of eight months, being unable to encounter Shāh Tahmāsp, evacuated Qandhār and set off for Lāhūr. The Shāh, leaving the city in charge of his nobles, proceeded to 'Irāq. Kāmrān returned to Qandhār, and the nobles of Shāh Tahmāsp, not being in a position to cope with the prince, gave up the fort and retreated to 'Irāq.

In A.H. 943 = A.D. 1536 when Humāyūn proceeded to Bengal against Shir Khān Afgān, Mirzā Hindāl, the fourth son of Bābar, influenced by some ill-advisers, set himself up against Humāyūn. Kāmrān on his return from Qandhār to Lāhūr heard of the rebellion of Mirzā Hindāl in Āgra and of the rise of Shir Khān. Resolving to secure Āgra for himself, Kāmrān marched towards the city, and on his arrival Hindāl went away to Alwar. Humāyūn received this news with great distress, and after a severe loss, which he suffered owing to a treacherous attack by Shir Khān, arrived at Āgra with Mirzā 'Askari and only a few horsemen. Humāyūn unexpectedly entered the pavilion of Kāmrān,

and the two brothers received each other with great affection. Humâyûn pardoned the faults of Mirzâ Hindâl and the three brothers now (A.H. 946 = A.D. 1539) assembled and took counsel against Shir Khân. Kâmrân was anxious to return to Lâhûr, and Humâyûn, while accepting all the other propositions of the prince, disagreed with him on this point. In the meantime Kâmrân became seriously ill and started for Lâhûr. He had promised to leave a considerable force at Âgra to assist his brother; but in spite of this promise he left only a few men in the city under the command of Sikandar.

After the battle between Shir Khân and Humâyûn, in which the latter sustained a severe defeat, Mirzâ Kâmrân rebelled again and meditated marching on Kâbul. In the meantime Humâyûn, after suffering great hardships, proceeded to Qandhâr, but hearing that Mirzâ Kâmrân and Mirzâ 'Askari were plotting to make him a prisoner, he set out for 'Irâq, and, after travelling through many cities, came to Qandhâr. Here he collected a great force and proceeded to take possession of Kâbul from Kâmrân. The prince also marched out to fight his brother; but it so happened that every day numbers of soldiers and officers deserted Kâmrân and joined Humâyûn. The prince lost his courage and asked his brother's forgiveness. Humâyûn promised it on condition of his making submission; but Kâmrân did not agree to this, and shut himself up in the fort of Kâbul while all his soldiers joined Humâyûn. Kâmrân then fled to Gazni, but, being refused admission into the city by the governor, he went to Shâh Husayn Argân, whose daughter he married. When Humâyûn was engaged in war with Sulaymân Mirzâ in Badakhshân, Kâmrân, seizing his opportunity, assembled a strong force and marched to Kâbul. When he entered the city, the officers whom Humâyûn had left in charge of it were quite unprepared. Kâmrân slew most of them and appointed his own men to guard Humâyûn's ladies and the young Akbar, who was then about four years old. On hearing the news Humâyûn hastened back towards Kâbul. Kâmrân, collecting all the forces he could, sent two of his generals, Shir 'Alî and Shir Afgân, to stop the progress of Humâyûn; but they were repeatedly repulsed by the imperial troops, and the emperor at last reached the suburbs of Kâbul. Shir Afgân then marched against Humâyûn at the head of all the forces of Kâmrân, but after a severe fight this general was defeated, taken prisoner, and put to death. It happened that a caravan with a large number of horses arrived in the vicinity of Kâbul, and Kâmrân sent Shir 'Alî with a large force to bring these horses into the city. Humâyûn being informed of this movement drew nearer to the city and closed all the means of ingress and egress, so that Shir 'Alî on his return could find no way to enter the city. Kâmrân now endeavoured to cut a way through for Shir 'Alî, but was driven back by the imperial force. In this state of affairs most of the

trusted officers of Kámrán deserted him and joined Humáyún. Kámrán then adopted a very cowardly course. He ordered the young Akhár to be exposed on the battlements to the musket and gunshots; but Providence saved the future sovereign of India. People now flocked to the help of Humáyún, and he received reinforcements from Badakhshán, Qandhár and many other places. So Kámrán lost heart and sued for peace. Humáyún granted it on condition of his submitting in person; but Kámrán was afraid to do this. Humáyún prepared to assault the fort of Kábul; and the chiefs of the Chagtái tribe, being informed of Humáyún's plan, advised Kámrán to leave the fort without delay. Then Kámrán, after killing many chiefs with whom he was offended, made his way barefooted out of the fort. Humáyún sent one Haji Muhammad Khán in pursuit, and when he had nearly overtaken the prince, the latter exclaimed that he had killed the Haji's father. So the Haji came back without making any further attempt. On his reaching the foot of the mountains of Kábul, Kámrán was attacked and plundered by a party of Hazíras, who afterwards, on recognising the prince, conducted him to his adherent Shir 'Ali. Here he remained for about a week till he was joined by nearly 150 horsemen. With this small force Kámrán marched against Gúri, and after defeating the governor, whose horses and asses fell into his hands, he went to Balkh where he met Pir Muhammad Khán the ruler. This ruler came to Badakhshán to the assistance of the prince. Many soldiers began to join Kámrán, and he was now strong enough to march against Sulaymán Mirzâ and Ibrâhim Mirzâ. These Mirzás, having no power to resist Kámrán, left Tâlikân and went to Kolâb. The prince established his authority over many parts of Badakhshán. In the meantime Karrâcha Khán and some other nobles, who had vainly requested Humáyún to accept some of their proposals, now revolted against the emperor and set off to join Kámrán at Badakhshán. Humáyún then made preparations to march against these conspirators and sent orders to Mirzâ Hindál, Sulaymán Mirzâ and Ibrâhim Mirzâ. Kámrán sent Shir 'Ali against Mirzâ Hindál, but he was taken prisoner by the prince and brought before Humáyún, who, with his usual compassion, not only pardoned Shir 'Ali but made a grant to him of Gúri. Kámrán, leaving Karrâcha Khán and others at Kishám, went to Tâlikân. Prince Hindál was sent against Karrâcha Khán, but at the first charge the prince's troops were defeated. Humáyún then marched against Kámrán; but the prince, seeing that he was not in a position to encounter the emperor, returned to Tâlikân. This place was shortly afterwards invested by the emperor who had been joined by Sulaymán Mirzâ. Kámrán then sought the assistance of the Uzbeks, but he was blankly refused. Having no other course Kámrán then requested Humáyún to allow him to go to Mecca, and the emperor agreed to it on condition that the prince sent the rebellious chiefs to the royal court. Kámrán sent all the chiefs to Humáyún with

the exception of one or two; and all of them once more received the forgiveness of the emperor. Kâmrân now proceeded out of the fort, but after going a very short distance he became very much ashamed of his misconduct and resolved to pay allegiance to the emperor. Humâyûn, on learning this, was greatly pleased, and ordered a ceremonial reception of his brother. Humâyûn received Kâmrân with great pleasure, and gave him the ensigns of sovereignty. After some days Kâmrân also received Kolâb as Jâgir from the emperor. Now when Humâyûn had left Kâbul and was marching against Balkh, he summoned Mirzâ Kâmrân and Mirzâ 'Askari along with others; but these two brothers rebelled again, and would not come to pay their homage. Mirzâ Kâmrân was staying at Kolâb, when Châkar 'Ali Beg, who was hostile to the prince, attacked the city with a large force. Kâmrân sent Mirzâ 'Askari twice against him; but 'Askari was repeatedly defeated. Now Mirzâ Sulaymân and Mirzâ Ibrâhim were sent against Kâmrân; and not being able to oppose them, he retreated to Rostâk. On the way he was plundered by a party of the Uzbeks. Kâmrân then intended to proceed to Hazâra by way of Bâmiân and Zohâk; but Karrâcha Khân and some other treacherous nobles of Humâyûn's court sent messages to Kâmrân advising him to take the road to Zohâk, and promised that they would help him against the emperor. Humâyûn, who was informed of Kâmrân's movements, had already sent a force to Zohâk and Bâmiân to protect the country. When the two armies drew near each other, Karrâcha Khân and others deserted Humâyûn and joined Kâmrân, who, thus strengthened, gave battle. A desperate fight followed, and Humâyûn, being severely wounded, made his way out of the fight. Kâmrân took possession of Kâbul once more.

After some time Humâyûn, having been joined by Mirzâ Sulaymân, Mirzâ Ibrâhim and Hindâl Mirzâ, marched against Kâbul. On his way he was met by Kâmrân, and a battle ensued in which Kâmrân, being defeated, took to flight. Karrâcha was taken prisoner and put to death. A body of soldiers now left the emperor and joined Kâmrân, and the prince collected a force of about 15,000 horse. Humâyûn marched to stop Kâmrân's progress; but the prince retreated towards Sind. After Humâyûn's return to Kâbul, Kâmrân, supported by the Afghâns, advanced again and the emperor once more marched against his brother. In the meantime Hâjî Muhammad Khân, one of Humâyûn's generals who had come to Gazni without the emperor's leave, sent messages to Kâmrân, advising him to come to Gazni and promising to help him. But before Kâmrân's arrival, Bairâm Khân reached the city by Humâyûn's order and compelled the Hâjî to go with him to Kâbul. Thus disappointed Kâmrân retreated to Peshawar. Mirzâ 'Askari was banished to Balkh. By the help of the Afghâns Kâmrân raised a great force again, and Humâyûn marched against him once more. In the

course of a night attack which Kāmrān made on Humāyūn's camp, Mirzā Hindāl was killed. Owing to the continuous campaigns of Humāyūn against the Afghāns they could no longer protect Kāmrān, and he at last took refuge with Salim Shāh Afghān, son of Shir Shāh, the mortal enemy of the Mugal kings. Salim Shāh, however, treated the prince like a menial and annoyed him in various ways, and was preparing to imprison him in some castle, when one day Kāmrān cleverly managed to escape in disguise. He then sought shelter with some of the Hindū Rājās, but all of them were afraid of Kāmrān's enemies and refused to help him. At Mānkūt he was nearly taken prisoner, but disguising himself in a woman's garb he made his escape to Siālkot and thence to Sultan Ādām Ghakār, who surrendered the prince to the emperor Humāyūn. The emperor, with his usual compassion and brotherly feeling, wanted to overlook the grave faults of his brother; but the majority of the chiefs and nobles were dead against Kāmrān, and they obtained an order of death signed by eminent jurists and doctors of the Muhammadan law. The king, still having regard for his brother, did not agree to kill him, but ordered his eyes to be put out. So Prince Kāmrān was blinded in A.H. 960. The word چشم یوشنید ز بیداد سپهیر نیشتر and the line چشم یوشنید ز بیداد سپهیر, found out by Muhammād Mu'min, form the chronograms of this incident. It is said that the prince bravely bore the torture and did not utter a single groan. Kāmrān was very much ashamed of his deeds, while Humāyūn did repent no less of his cruel act towards his brother.

Kāmrān with the emperor's permission then left for Mecca, and, after completing three Hajjs, died there on the 11th Dulhijjah, A.H. 964. The chronogram of his death is:—

بگو هاد محروم در مکه ماند

The word بگو should be omitted in calculating the chronological value.

Maulānā Qāsim Kāhi has given the following chronogram:—

کامران آنکه بادشاهی را
کس نبود افسه همپو او در خورد
شد ز کابل بکعبه و الها
جان بحق داد و تن بخاک سپورد
گفت تاریخ او چهین کاهی
بادشا کامران بکعبه بمرد

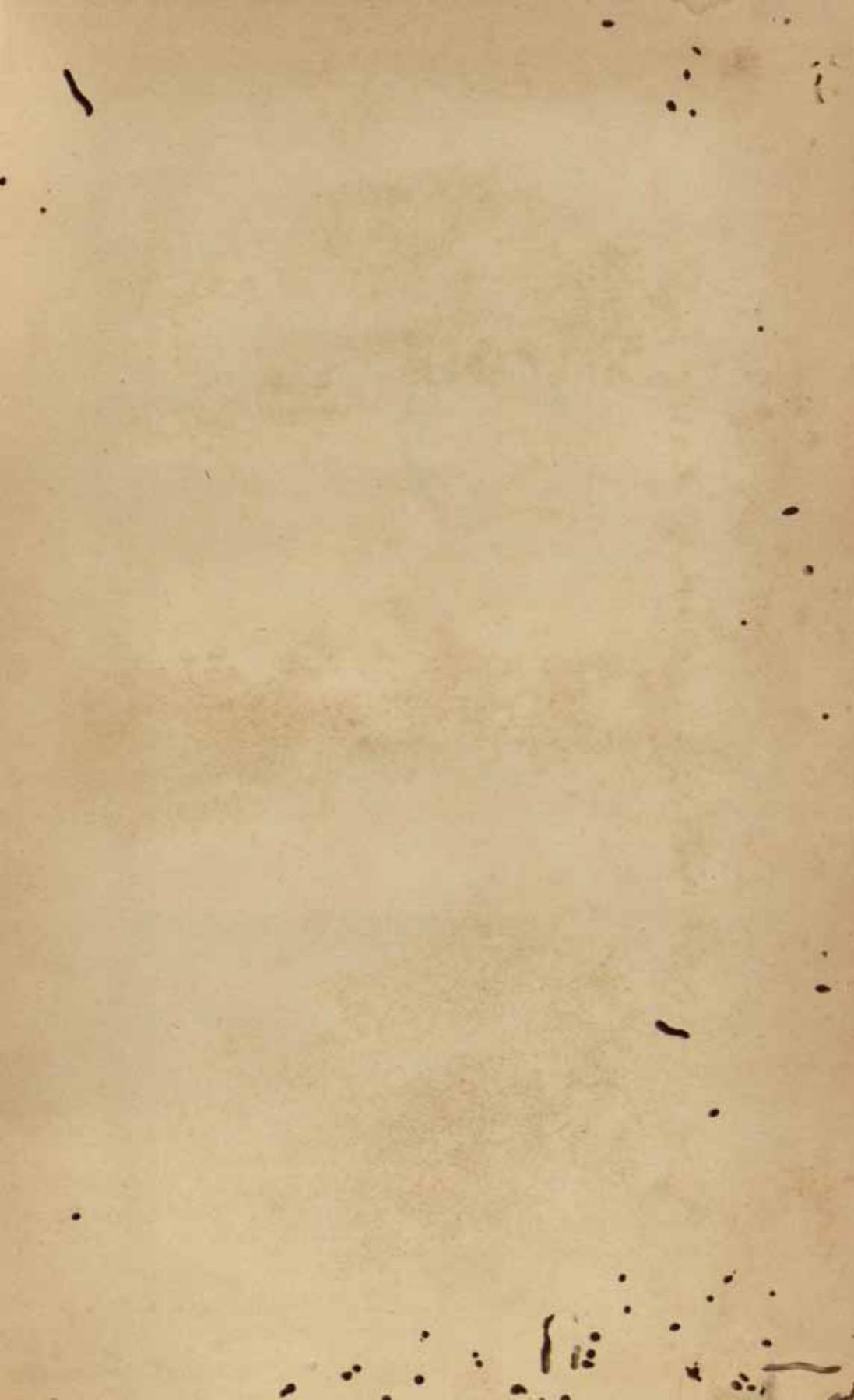
Kâmrân left one son named Abul Qâsim Mirzâ, who also was well versed in poetry, and adopted the poetical title of شوکتی, Shâukati. He was murdered in A.H. 974 by Akbar's order in the fort of Gâwâliar, where he was imprisoned. The chronogram of Abul Qâsim's death is:—

نام و نهانی از کامران

END OF VOL. II.









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